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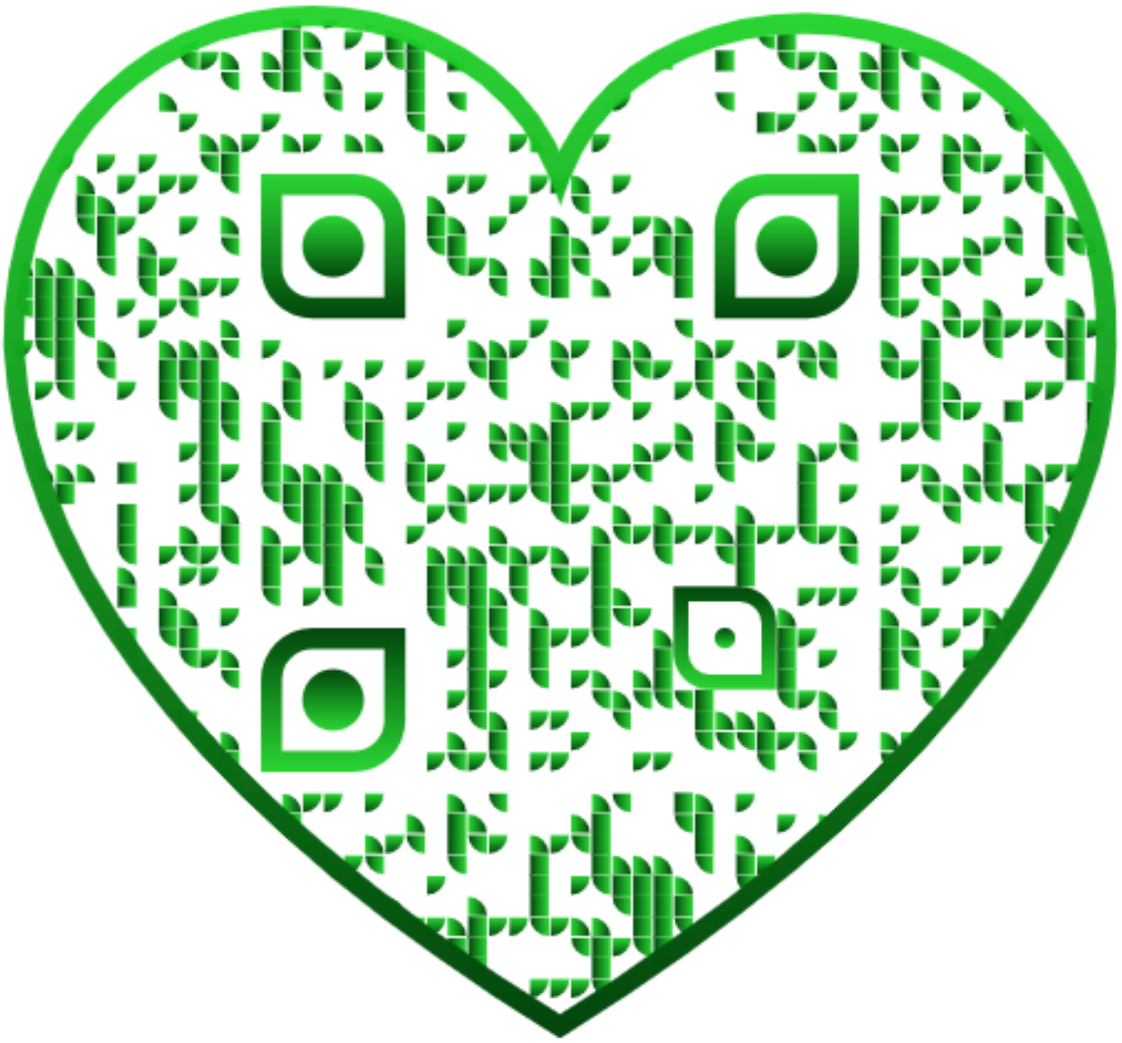

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Here are a few of your regular GT tuition experts...

SIMON BARNARD
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

DAVID GERRISH
David teaches at BIMM in London across many styles and is a busy performing and recording guitarist. His jazz-blues-pop leanings are very impressive.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

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WELCOME

THERE'S NOTHING QUITE LIKE THE ACOUSTIC GUITAR. The curved body, the lightweight feel and the soundhole that allows you to peer into its hollow innards. Then there's the first strums, hearing a dark Em chord, a brightly ringing D chord and a vibrant G chord. Fingerpicking reveals alternative sonic colours as you wander chord shapes up the fretboard, picking open and fretted strings. They chime and encourage a breadth of dynamics that range from delicate softness to boisterous stomping. The core sound throughout all these pathways is the same and yet the sonic variety is more involving than we typically assume.

Here at GT, we love the acoustic guitar be it a small 000 steel string , a chunky dreadnought or a nylon-strung classical. We know you do too so this issue we've biased the features more towards the instrument that illuminates much clarity about a player. With no distortion, modulation or ambience effects to get in the way it's the quickest route for a guitarist to show their musical truth. Stuart Ryan heads up the celebrations with a unique video presentation of eight acoustic legends that will turbo boost your chops (page 14). Picking patterns, altered tunings, bass lines, capo usage and tapping are all explored. Courtesy of these acoustic geniuses you're sure to love how your own playing will become more adventurous and confident.

Of course, there's more: to highlight the surprise release of The Acoustic Trio's Saturday Night In San Francisco, John Wheatcroft does a deep dive into what John McLaughlin, Al Di Meola and the late Paco De Lucia gave the world (page 34). Energised picking virtuosity, stunning compositions and a unique stomping ground of stylistic excellence. Then there's the lovely Fantasie piece that Declan Zapala has arranged exclusively for you (page 41). His video performance is nothing short of excellent. Then later (page 70) Stuart is back with a great piece that focuses on Mark Knopfler's picking and strumming style. Why Aye indeed!

Fear not, electric readers are well catered for too; from virtuosity with Andy Timmons and John Petrucci, blues-rock with Jimmy Page and Billy Gibbons, and plenty of great licks when your playing time is a little tight. Until the next issue, keep happy, keep listening, and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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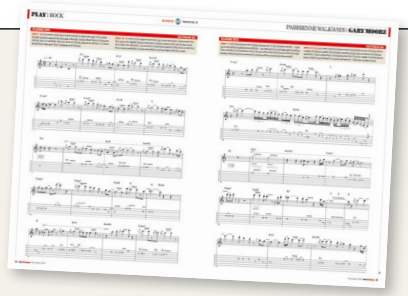
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

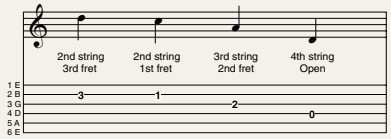
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...



MUSICAL STAVE
The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

PICKING

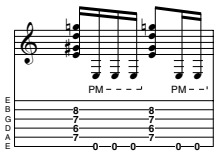
Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

Tremolo picking

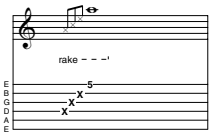
Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting



Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

Pick rake



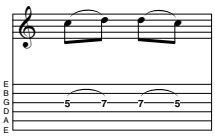
Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

FRETTING HAND

Hammer-on & Pull-off



Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

Note Trills

Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

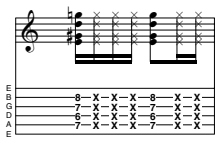
Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

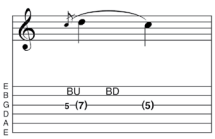
Fret-Hand Muting



X markings represent notes muted by the fretting hand when struck by the picking hand.

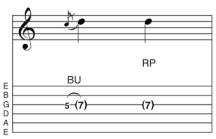
BENDING AND VIBRATO

Bend up/down



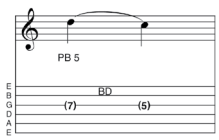
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

Pre bend



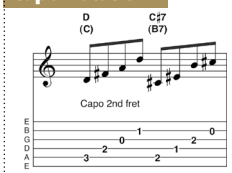
Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

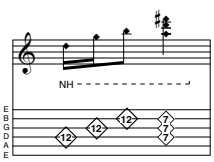
Capo Notation



A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

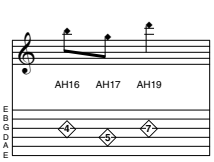
HARMONICS

Natural harmonics



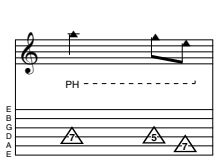
Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

Artificial harmonics



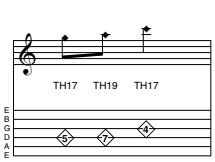
Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

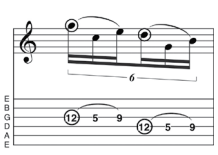
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

The great Tommy Emmanuel heads up our cast of eight acoustic legends

COVER: PHOTO BY LAURENT EMMANUEL/GETTY IMAGES

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EXCLUSIVE VIDEOS!

DOM MARTIN

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with Northern Irish blues sensation, **Dom Martin.**

GT: Do you have a type of pick that you can't live without?
DM: Nothing that I can't live without because I never used them until recently. My fingers have taken a beating over the years so I've had to adapt and get used to using them. Anything over 1/1.5mm is grand.

GT: If you had to give up all your pedals but three, what would they be?
DM: The one I can't live without now is the first one I got, a Hawk Boost by Flynn Amps in Scotland. It was given to me by my late friend Gordon Maxwell and my life has never been the same! That just hits the amp like a brick and I love it. Second would be a tuner and third a good overdrive to go with the Hawk, a Big Tweedy driver, or a Blues Driver. There's no bling on my board!

GT: Do you play another instrument well enough to do so in a band?
DM: Oh yes, I play everything. I'm only allowed guitars in my house now though so that explains why it's just that for me.

GT: If a music chart were put in front of you, could you read it?
DM: I wish I could say yes but I'm afraid not, it's a bit like a foreign menu in a restaurant. I'm completely unschooled in how it works on paper, but I can feel the music and that's always guided me. I'm happy in the way that it doesn't restrict my free thinking. It's rare I play a song the same way twice and that keeps me on my toes!

GT: Do guitar cables really make a difference? What make are yours?
DM: Yeah, I think so as there's an argument there about capacitance of the cable itself. I do like the coiled cables from Fender. I've been using a Boss wireless system at home for the first time; the freedom is amazing, so I might try it out live soon.

GT: Is there anyone's playing (past or present) that you're slightly jealous of?
DM: It's more of an admiration thing for me. I can't see myself being jealous of anyone's playing. Alhough, who doesn't want to play like their favourite guitarist?

GT: Your house/studio is burning down: which guitar do you salvage?
DM: Easy, so easy. My home-made Tele! Hands down that's the one I'd grab out of the 30 or so that I own, or my Gibson 339. Yeah, that's the one! Or my Avalon or Lowden acoustics? Ah, forget it, I can't do it! I guess I'm going to burn with them all!

GT: What's your favourite amp?
DM: I haven't tried my favourite amp yet... but the ones I'm using on stage now are the Fender Blues DeVille 4x10 linked with a Vox AC30. Valve-wise in the DeVille I put 12AY7 in V1 and a 12AT7 in the PI which makes it a lovely sounding amp. With treble at 3, bass at 7/8, middle at 8/9, presence at 8/9 then the Hawk pedal to drive it all home. Eric Gales says I've got a great tone, so I'll take it!

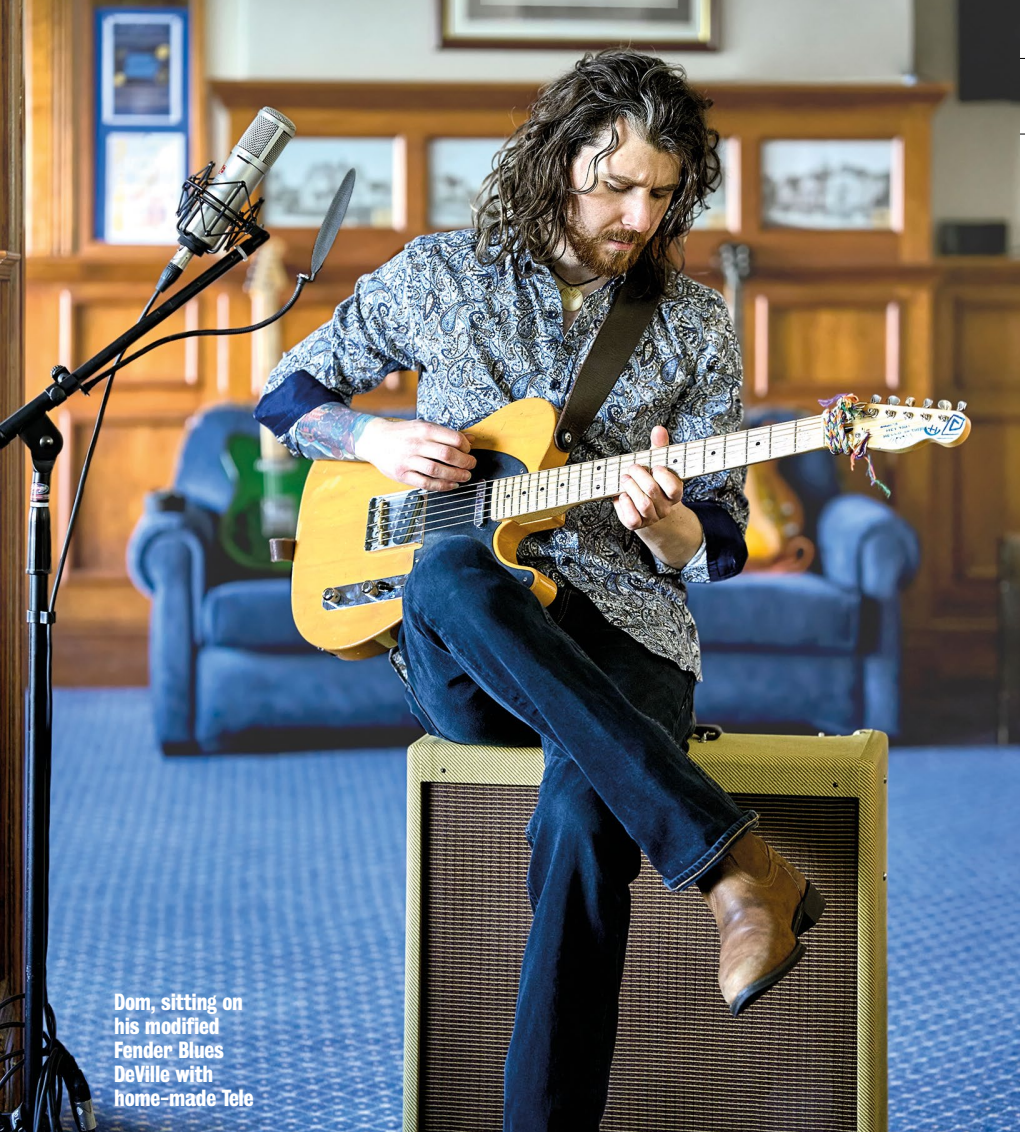
GT: What action do you have on your guitars?
DM: My electrics have around 2mm across all six strings with a bit of relief in the neck. I set up all my own guitars and I love doing it. If I ever have the use of a guitar tech, it'll be like sending the kids off to school for the very first time not knowing what you'll get back at the end of the day!

GT: What strings do you use?
DM: D'Addario NYXL 11-56. I've finally found an electric set that I can gel with. I love the resistance these ones have. My hands are strong so I need all the resistance I can get. Tried 13s once... just the once!

GT: Who was your first influence to play?
DM: My Dad. He played guitar every single day. I learned a lot from him. Sadly he died

Dom Martin with one of his favourite electrics, a Gibson ES-339

PHOTOS BY JIM HEAL



Dom, sitting on his modified Fender Blues DeVille with home-made Tele

far too young, but I hold great memories of us playing guitar together, mostly drunk. We had a great friendship.

GT: What was the best gig you ever did?
DM: Moscow Botanical Gardens. It was my first time playing in a country like that with an unknown band who turned out to be great! Just the best experience, even if I was terrified beforehand, nearly arrested in a transfer airport as I didn't understand the signs, and involved in a car accident with the promoter on the way from the airport with a big 4x4 with real tough guys in it. Thought I'd survived all those years in Northern Ireland just to be taken out in Russia!

GT: And your worst playing nightmare?
DM: People trying to steal your guitars or gear, spilling their drinks, being sick all over you. People wanting to fight you for not playing Coldplay or something. Literally hundreds of mental encounters that I've had as a musician in Belfast. It came with the territory, I guess. Playing solo for the first time outside of Northern Ireland in front of a quiet and respectful audience was the weirdest thing I'd ever experienced!

GT: Do you still practise?
DM: I play as much as I can, but I don't approach it like I need to learn this, or I must go over that. I have and always will just play

"I lose all the feeling if it's turned into a 'set piece' thing. Playing should never feel like work"

from the heart. Sometimes it's just not there though and practising would make you better prepared for a show. But I lose all the feeling if it's turned into a 'set piece' kind of thing. Playing should never feel like work.

GT: Do you have a pre-gig warm-up routine?
DM: I like to have a guitar in my hands before getting on the stage. Some dressing rooms can be a little cold and It's important to warm the hands up a little before aw show. I warm up my voice a bit and I need to learn to do that more. People have paid to see you, so you better play good out there. You're only as good as your last gig and all that!

GT: If you could put together a fantasy band with you in it, who would the others be?
DM: Great question. I'd have Roy Buchanan on guitar and my band mates Laurence McKeown on drums and Dave Thompson on bass. Maybe next week it would be different!

GT: Is there a solo by someone else that you really wish you'd played?
DM: There are many solos I wish I had played. I love Roy's Blues by Roy Buchanan. The live version from Austin City Limits, that's the best playing I've ever seen or heard. It made me feel something I had never felt before. Still figuring out just what exactly that was but I know it's something real. Roy had it down for sure.

GT: What's the solo or song of your own of which you're most proud?
DM: Right now, I'm loving Unsatisfied, from my new album A Savage Life. Going into the studio we didn't know the song. I had written it and come up with the riff, but they had never heard it! What you hear is a first take of a song that none of us knew how to play yet. If we had tried to record it after rehearsals, we would have messed it up.

GT: What would you most like to be remembered for?
DM: For the music side of my life, I'd like to just be remembered. Music I've put out there so far, no one can take that away from me and it's a comforting sort of thing that I've done something with my life.

GT: And what are you up to at the moment?
DM: Right now we're all getting back to some sort of real life after the terrible times of the pandemic. I'm so incredibly grateful to all the kind folk out there who supported me and other artists through that difficult time. I'm incredibly indebted to the Arts Council, Northern Ireland for the amazing support they gave me. I think I've got all the gear I need right now. Hang on, what am I thinking? Actually, what I really need now are endorsements as I'm broke lol! In May 2022, I was the UK representative at the International Blues Challenge in Memphis and made it to the semi-finals. I then won two awards at the UK Blues Awards 2022 including Blues Instrumentalist of the Year, and Acoustic Blues Artist of the Year. I've just toured the UK supporting Eric Gales which was an amazing experienc; bigger stages, and audiences than I'm used to, and I loved it! I was given a longer slot than most support acts get and I'm very grateful for that, but as a trio we can change around very quickly. I've got various shows coming up in Norway, Ireland, Northern Ireland, and the rest of the UK over the next couple of months. We're about to release dates for the album (A Savage Life) tour which kicks off in Ireland in August and runs through to late September. Then we travel to Europe until mid-October then the UK through to mid-November. It's going to be a busy time for sure, and I can't wait! GT

Sign up for the newsletter at Dom's website, www.dommart.in, and keep an eye on his socials @musicdommartin.

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***Plasticity Advantage.***

In this instalment, we're going to look at the latest science of learning, particularly ways to learn fast for the over 25s.

This information comes from two amazing podcasts by Huberman Lab called 'How to learn faster by using failures, movement & balance', and 'How to learn skills faster'. Andrew D Huberman is an American neuroscientist and associate professor in the Department of Neurobiology at the Stanford University School of Medicine.

In this lesson, I'll summarise the key points that relate to practising music with as little as possible use of the technical terms. Perhaps you've heard the term 'neuroplasticity'. It's the ability of neurons in the brain to grow, adapt and re-organise to function in a different way than they had previously, usually as a response to a direct experience.

Children learn things so fast because their brains are filled with chemicals that allow neural pathways to quickly change. These decrease steeply around age 25 and get fewer as we age.

If you're under 25, make the most of your youth and aim to get a broad education. You'll never learn things that easily again.

Triggering plasticity as you get older takes effort or necessity. I have been teaching beginners using many of these approaches, and it's cool to get validation.

If you really need to learn something to survive (hunting for food?) then you'll learn that skill amazingly quickly. I learned skills on the bandstand much quicker than I would at home. I used to play at a jazz piano bar with a great pianist. He'd call a tune that I didn't really know but somehow I could learn the melody and chord changes very quickly compared with my regular home practice. I made blunders but I suspect the need to not shame myself helped me ingest the music faster.

But the key finding from Huberman is that FAILURE triggers plasticity and that you should aim to do as many repetitions as possible, and not worry about mistakes. Noticing errors will create a neuroplastic state and, when you get the exercise right, you will get a dopamine surge that your brain recognises as a sign that the correct action was taken.

It's very important to REST quietly after doing the exercise (30 seconds to a minute or more) to allow your brain to digest the information; it will miraculously focus on the correct version and remove those with errors. The quiet rest time appears more important than I'd imagined, and works as a kind of consolidation of the practice and will be further solidified when you sleep.

There are different layers to this as you progress. When you start it's important to focus on any errors you make. As you get better at the skill you should focus on ONE aspect for each practice session.This is truer for physical skills than mental ones. For chord changes, strumming and string bending, etc, many repetitions with lots of mistakes is probably the most effective way to learn, especially as we age.

But for learning scales, etc, I don't think that making mistakes is a good idea. Learning correctly the first time, then using The Spacing Effect (more on that topic another time) is the best way to learn stuff like scales - but triggering plasticity BEFORE you start makes it even more effective - and the way to do it is hilarious but crazy good.

A great way to trigger the release of the chemicals that allow neuroplasticity is failure or frustration. Continually getting something wrong helps start the plasticity chemicals pumping. But the OMG moment was when he explained that when you fail at something over and over and get frustrated by it - the plasticity chemicals that are released stay in the system for an hour or so. And importantly: the thing you failed at does not need to be the thing you now want to work on.

For reasons I didn't fully understand, movement that requires balance is particularly good for triggering our plasticity chemicals. So if you want to trigger these brain chemicals you need to find a balance-based movement that you are not good at. One that you are likely to get frustrated by after 7-10 minutes. It might be standing on one leg. Or standing on one leg but up on your toes. Doing a handstand. You won't get the benefit if you can do it confidently already. So you need to find something challenging. And change it when it stops being difficult.

Now this sounds crazy, and I wouldn't have believed it unless it had come from such an eminent scholar in the field - but attempting to do a handstand for seven minutes and getting frustrated trying to do it, will help you learn guitar a LOT faster for the following hour.

So I suggest learning complex technical stuff like scale patterns for post gig practice, and go super hard on repetitions and don't worry about mistakes for all physical skill exercises.

If you want more detail on the exact chemicals released and how it all works, then you should check out Huberman's podcasts (he's got tons of fascinating stuff on other things too, but I hope you found this interesting and that it might help you on your guitar journey). Safe travels.

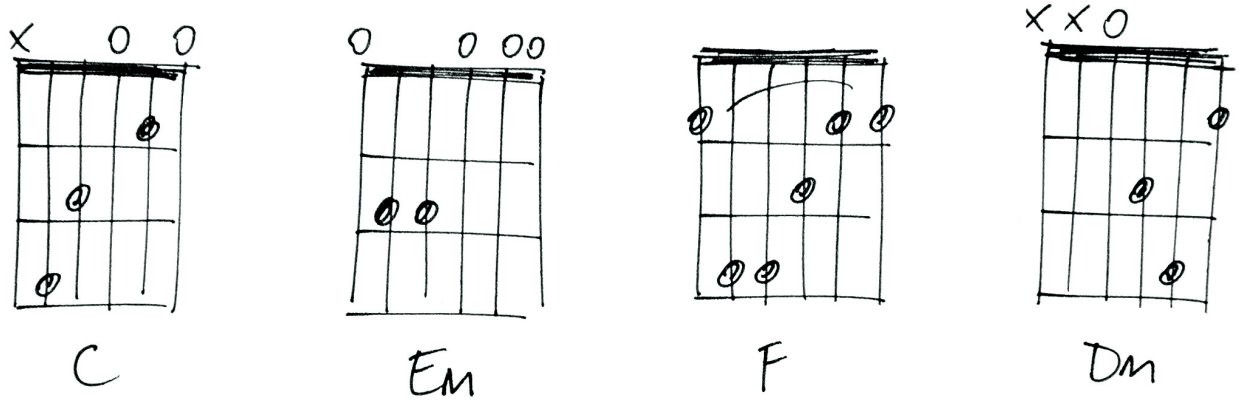
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

BARBARA BUELEN

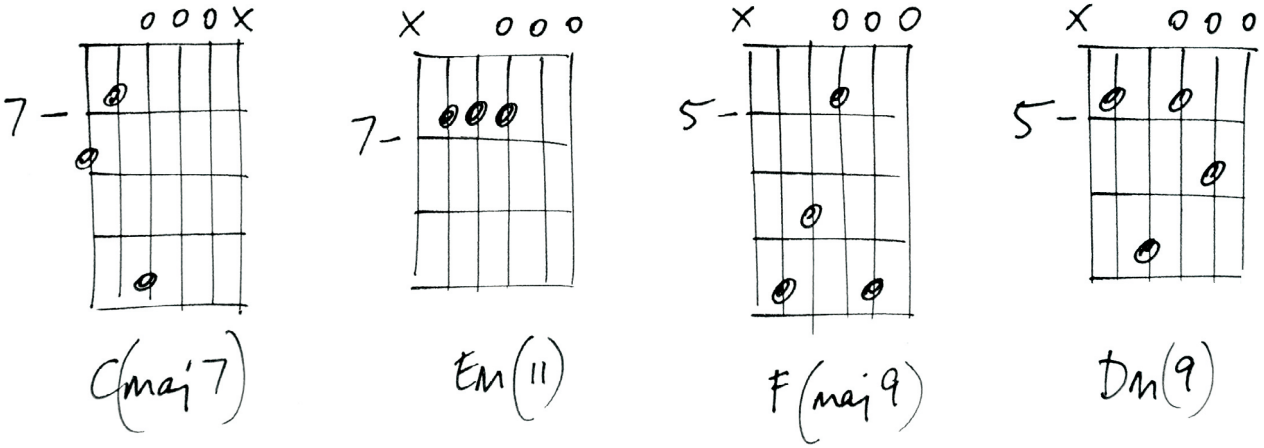
SUBSTITUTE *Watercolours*

WITH RICHARD BARRETT

Forgive the arty title, but the sounds we're making today are suited to soft-focus impressionist scenes. We're playing arpeggios, but extending their range by switching between open and fretted notes on the same strings. It's a bit like the cascading licks used by country players, letting all notes ring as long as possible. Strum through our chord progression for starters…



TO KEEP THINGS SIMPLE, we'll use the same picking pattern for all arpeggios. Most of them start from the fifth string and we're picking the strings in this order: 5-3-4-2-3-1-2. Get used to that on the standard open C shape for starters. The exception is the C(maj7) chord, which starts on the sixth string, but you just have to shift the whole pattern down one string: 6-4-5-3-4-2-3. Now for the tricky bit. For the strings with two notes, always play the open note first. Only hold down the bottom two notes to start with, adding fingers as you play through the pattern.



SO, to be super clear, on this chord we're starting with the fretted sixth string, then playing fourth (open), fifth (fretted), third (open), fourth (now fretted), second (open), third (still open). Run through that a few times to get the hang of it.

THE PATTERN now moves across one string, but the principle is just the same. We haven't been too precise with the chord names as there are lots of notes ringing together. The names simply reflect the primary harmonies.

THIS is a tad trickier as we now have two strings with open and fretted notes. Remember to put your fourth finger on the second string for the last note and make your overall hand movement smooth, following the picking pattern of your other hand.

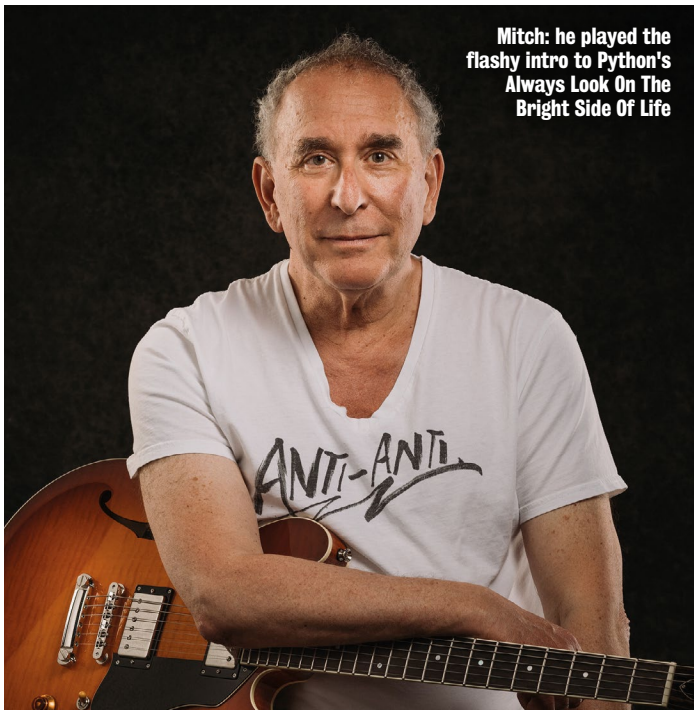
THE same again, with open and fretted notes on third and second strings. This is only one simple ascending pattern; why not try your own, including descending patterns, to create a constant stream of ringing notes, all blending together.

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Mitchita Sideman.***

Cyberspace is the new final frontier for those who choose to boldly go. But not for the faint hearted. After decades of accumulation, there is now so much carelessly discarded debris littering the Music Cosmos that a professional plucker must beware. Nor can it be simply ignored, due to the well meaning folk who will send you the latest embarrassing clip that they've discovered, presumably when desperately short of alternative avenues of entertainment.

It could be the appearance on a TV special featuring Bruce Forsyth in which "the band has failed to turn up". Brucie dives into the audience and selects three alleged audience members who, needless to say, are our wee trio planted specifically for the purpose. We're given the 'wrong' instruments to play with predictably hopeless results. We then switch and knock out a miraculous rendition of There Will Never Be Another You with the great man at the piano, to stupendous acclaim. Another hardy annual features a Top Of The Pops performance of Always Look On The Bright Side Of Life, a tune clearly up there in anyone's top five four-chord toons. This rendition had me miming to my original performance, leaving me free to embrace my thespian outer self, equipped with an ingeniously designed collapsing guitar courtesy of the BBC's props department.



Mitch: he played the flashy intro to Python's Always Look On The Bright Side Of Life

However, in among these embarrassing vignettes one can discover the odd gem, a thankful reminder that I have occasionally lucked out and worked with some exceptional artistes.

One such is Glen Campbell. For those of you whose knowledge of the boy from Delight, Arkansas extends only to his superstar years, the Jimmy Webb penned hits and the Glen Campbell Goodtime Hour, you may be interested to know that initially, Mr C was a country picker of extraordinary gifts. Despite reading not one quarter-note of music, his ability to absorb material effortlessly by ear enabled him to conquer the Nashville studio scene, becoming first call guitarist on hundreds of dates. There then followed membership of the legendary Wrecking Crew, a loose collective of Los Angeles-based session musicians. As such, he became an integral part of Phil Spector's 'Wall Of Sound' hit making machine, to say nothing of the continuous succession of hits for Frank Sinatra, The Byrds, the Mamas And The Papas and The Monkees. He performed on Pet Sounds and was asked to to join The Beach Boys. In essence, a career to envy even before the good looking singer with the wholesome image was launched upon a suspecting world.

Our "bespectacled youth" on Squier Strat with the legendary Glen Campbell

Which leads me to the invitation I received to play some UK dates to promote his new album, It's Just A Matter Of Time. Symphony Hall Birmingham was one such, I seem to remember, along with a gig at The Royal Albert Hall. Sandwiched into the itinerary was a TV appearance on Wogan, primarily to promote the album and eponymous single. It would be untrue to say that I greeted this invitation with mixed emotions. In a tortoiseshell, my reaction was 99 per cent terror. Plus one per cent fear. The thought of standing next to one of the guitar greats while he strummed an Ovation acoustic nonchalantly and clocked my every lick did things to my cardiovascular system that it could have done without. But a boy's gotta eat. What's the worst thing that could happen? Er...

The BBC recently repeated 'Glen Campbell: The Rhinestone Cowboy' to mark the fifth anniversary of his passing, provoking a flurry of messages. There we are - TJ Kuenster (piano and MD), Andy Pask (bass) Barry Morgan (drums) and a bespectacled youth with a red Strat cranking out his collection of country-blues stylings. As memory serves, it's an early Squier model (£80 from the Arbiter warehouse in Hendon), equipped with EMG noise cancelling pickups, screened and set up by the incomparable Bill Puplett. And I can dimly make out a Sessionette 75 amp of fond memory at the back. Lightweight and possessed of a sprightly tone for a transistorised amp. It's hard to understand why the company is currently in the 'Where are they now?' file. All I can say in conclusion is that I played the gigs. Mr. Campbell didn't send me home. Plus I was paid. You can't say fairer than that...

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

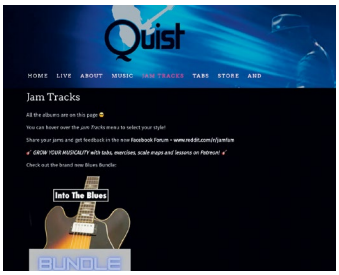
MARK VENEMA/GETTY IMAGES

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Groove Jazz Blues (E)
We start with a jazz-blues in E. Head for E Major Pentatonic (E-F#-G#-B-C#) – and add some E Minor Pentatonic (E-G-A-B-D) for extra vibes. Use F# Harmonic Minor (F#-G#-A-B-C#-D-E#) to navigate the C#7 chord (IV7).

2 Slow Blues - E Minor
Here's a slow blues in E Minor, where E Minor Pentatonic (E-G-A-B -D) and E Minor Scale (E-F#-G-A-B-C-D) are perfect. For the B7, try E Harmonic Minor (E-F#-G-A-B-C-D#).



3 II-V-I-VI Jazz Practice
Here we have a II-V-I-VI progression in G Major on a lo-fi style jazz groove. G Major scale (G-A-B-C-D-E-F#) works throughout, except on the E7 chords, where A Harmonic Minor (A-B-C-D-E-F-G#) is better. Make sure to aim for chord tones.

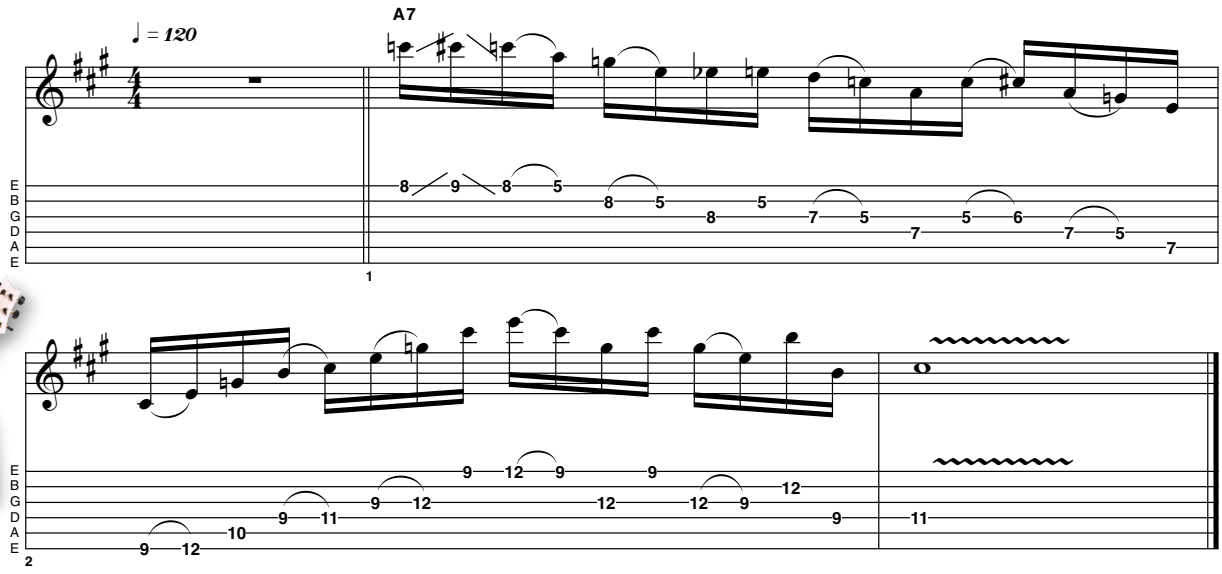
4 C Harmonic Minor Vamp
We finish with a fun two-chord camp (Cm-G7), perfect for diving into your C Harmonic Minor scale (C-D-E♭-F-G-A♭-B). Hitting the arpeggios will work great here as well: Cm (C-E♭-G) and G7 (G-B-D-F). Happy jamming!

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Grooves is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.

PHIL HILBORNE'S ONE-MINUTE LICK

Dominant Blues-Rock Lick

THIS MONTH'S lick is a two-bar blues-rock phrase played over a static A7 chord. Bar 1 is a very straightforward and contains a typical mixture of the Blues scale and the Minor Pentatonic – with an added Major 3rd (C#). Bar 2 is based on a C#m7♭5 arpeggio – C#-E-G-B. This is very useful to use against an A7 chord as the notes take on a different function over an A7 – they actually become an A9 chord (no root) arpeggio with C#-E-G-B being the 3-5-♭7-9 of A. It's a classic arpeggio substitution. Notice also how it has been played using both string skipping and a short descending sequence idea. It works nicely with this fingering because it alleviates the need to play two notes in succession on the same fret – the 12th fret of the third and second strings – which can be awkward. As always, don't forget to develop similar licks of your own.



FAST SLOW

JOEY LANDRETH

Guitar instrumentals have supplied some of music's most evocative moments. Jason Sidwell asks top guitarists for their take on this iconic movement. This month: the stunning guitarist from The Bros Landreth, ***Joey Landreth.***

GT: What is it about guitar instrumentals that appeals to you?

JL: Namely, that the guitar is my instrument by trade. While I do play a few other instruments, the guitar is the instrument that I find I'm most fluent on. That said, I love the spirit of evolution around the guitar. Other than maybe synthesisers, I don't think any instrument is constantly trying to re-invent itself. With guitar amplifiers and effects the sky's the limit!

GT: What can an instrumental provide a listener that a vocal song can't?

JL: I feel that it's easier to invent your own narrative to an instrumental piece.

GT: Any tendencies with instrumentals that you aim to embrace or avoid (rhythms, harmony, playing approach, tones)?

JL: As a singer-songwriter, I actually don't write instrumental music, but as a great lover of instrumental music, I find that my influences from that world sneak into my songwriting. From layering sounds, to extra sections, reharmonisation and key changes.

GT: How useful is studying a vocalist's approach for guitar melodies?

JL: I find vocalists to be the best for developing emotional melodies. I love to channel my favourite singers to make something feel less guitar-y and add depth.

GT: How do you start writing a song; is there a typical approach or inspiration for you?

JL: When writing, I almost always start with a basic outline for the harmony. Once I have that in place I can start experimenting with the melody and, in my case, lyrics.

GT: What do you aim for when your performance is centre stage?

JL: I'm always trying to be as 'present' and 'in the moment' as I possibly can when performing. Improvisation is very important to how I play, so I don't like to have too many pre-conceived ideas. If I am 'present', I get tons of ideas from the other musicians in the band - and even from myself. I love to build off of ideas melodically, rhythmically and also dynamically.

GT: Many vocal songs feature a guitar solo that starts low and slow, and then finishes high and fast. Is this structure useful for the way you play a song?

JL: I think pace is always important, because music is storytelling in one way, shape or form. If it's only about showcasing the things you've been practicing; as a listener, I won't get anything from it.

> *"IMPROVISATION IS VERY IMPORTANT TO HOW I PLAY, SO I DON'T LIKE TOO MANY PRECONCEIVED IDEAS"*

GT: What type of guitar tone do you prefer for playing (or listening to) instrumentals?

JL: My favourite guitar player in the instrumental realm is Michael Landau. I love everything about what he does and I wish I could play like him. He is so creative and spontaneous and all of his sounds are an adventure and so unique to him. No, he's not using new and cutting edge devices. He uses classic pedals but he uses them in ways that I feel are truly unique to him.

GT: Do you have favourite keys or tempos?

JL: I love the key of E♭ and also C.

JL: Do you find Minor or Major keys easier to write or play in?

JL: Even when playing in a Minor key, I tend to always think about the relative Major. I know that might not be technically correct but it's just how my brain sees it!

GT: Do you have any favourite modes?

JL: I love anything from the Melodic Minor scale. I use Lydian Dominant all the time because of the IVm chord. I also use the Altered Scale, also known as the Superlocrian.

GT: What about modulations into new keys?

JL: I really love to use harmony pulled from the Half-Whole Diminished to move around in Minor 3rds.

GT: Do you view the backing band in a different way than you would on a vocal song?

JL: Ideally, no. I want my band to play as dynamically and as focused as they would if they were improvising.

GT: Do you have particular views on harmonising melodies?

JL: I'm a big fan of harmonising melodies both vocally and instrumentally. I feel that adding a harmony to a line can add weight and draw attention in a really great way. I also feel like it can help a melody blend into the rest of the production when you want something to tuck back but not disappear.

GT: Name three iconic guitar instrumentals...

JL: I can't choose individual songs so I'll put down my favourite instrumental records. Mike Landau - Live 2000 (released 2003); Mike Landau - Live (released 2006); Robben Ford - Tigerwalk (released 1997).

GT: ...and why?

JL: These records had a massive impact on my playing and also my pursuit of creativity. Both Mike and Robben are monstrous guitar virtuosos, but these records are compositions to me and they taught me so much about intentionality. I love this music so much!

The Bros Landreth's album, Come Morning is out now; their UK tour starts 1st September. More info visit www.thebroslandreth.com

Joey is a fabulous slide and regular guitarist, and his vocals are superb

ERIKA GOLDRING/GETTY IMAGES

PLAY LIKE...
8 ACOUSTIC LEGENDS!

Discover a world beyond the simple strum! Using the styles of eight acoustic legends, **Stuart Ryan** explores what an acoustic guitar is really capable of, and shows you just how much it can offer.

ABILITY RATING Moderate ✪ ✪ ✪ ✪ ✪

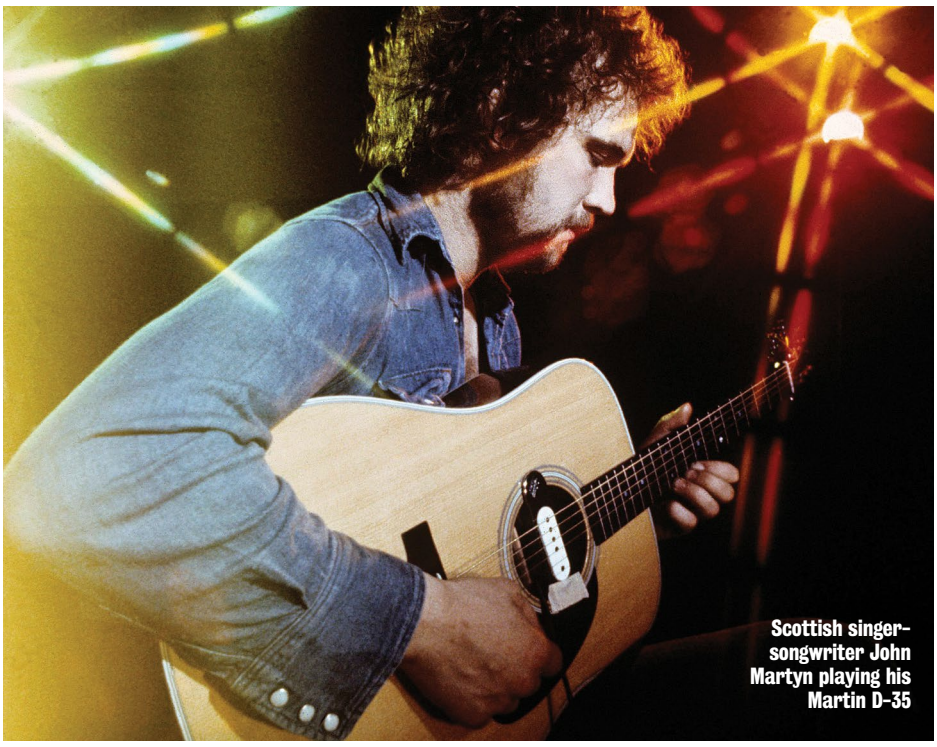
Info https://bit.ly/3nFudpm
Key Various **Tempo** Various

Will improve your... ✔ Fingerstyle & Travis picking ✔ Altered tunings ✔ Percussive stylings

When you've mastered your first singalong chords and learned a few classics it's easy to put the acoustic to one side and focus instead on its seemingly more interesting electric brother. However, delve into the world of acoustic guitar and you'll discover a mind-boggling array of techniques and approaches that can make it just as interesting (or more so!) than the world of electrics. It's tempting to think acoustic guitar breaks down to simple strumming, fingerpicking and the occasional lead break but as you'll discover from these eight legends it can do so much more – from the self-accompanied groove of masters like Chet Atkins and Tommy Emmanuel, the rich detailed playing of James Taylor and Bert Jansch to the pianistic approach of solo guitar master Michael Hedges, there is a lifetime of study and challenges to be had from this simple wooden box.

The players in this feature can be generally categorised as firstly sophisticated accompanists - James Taylor, Bert Jansch, John Martyn, Richard Thompson fall into this category and create heavily embellished parts to accompany their vocals, so much so that many of their pieces could stand alone as instrumentals. Next, those that work as instrumentalists: Tommy Emmanuel, Chet Atkins, Andy McKee and Michael Hedges create dense, melodic works combining basslines, chords and melodies (and even rhythmic accompaniment) simultaneously.

While all these players are masters there are some true pioneers here, with Chet Atkins and Michael Hedges in particular being players who took the acoustic guitar in new directions with their technical innovations. The following examples are just snapshots into these acoustic greats, so get listening to all of these amazing players and get ready to be blown away! **DT**



Scottish singer-songwriter John Martyn playing his Martin D-35

BRIAN COOKE/GETTY IMAGES

TECHNIQUE FOCUS
Tapping & percussion

There are many techniques on display here but the one we'll focus on is that of Michael Hedges. A large part of his playing was based on 'hammer-ons from nowhere' which means one or more fretting-hand fingers hammering on to a string to make it sound. This frees up the picking hand to either pluck a string or tap a note. For the Hedges study, start off by 'hammering-on from nowhere' with the second and third fingers of the fretting hand onto the third and first strings respectively. In bars 3 and 4 the picking hand then plucks the open second and third strings while the fretting hand maintains the hammer-ons from nowhere – almost the guitar equivalent of playing the piano.

Get the Tone

No amp setting here as there's no 'one size fits all' with acoustic guitar (a great excuse for owning several). Among these players you will see old staples like Martins but you'll also discover boutique acoustics in James Taylor's Olsons and Andy McKee's Greenfields. For modern styles with tapping and percussion a larger bodied guitar will give a bigger sound but for general fingerpicking duties any decent acoustic will suffice.

Tommy Emmanuel displaying his wizardry on an Australian Maton

STEPHEN J. COHEN/GETTY IMAGES

Getting the best tone from your acoustic guitar is a vital part of sounding and playing great. Here are some tips from a variety of guitarists that will help you get the best results!

TOMMY EMMANUEL
ACOUSTIC LEGEND AND CGP (CERTIFIED GUITAR PLAYER)

It's up to ME to get a good sound and tone. I must play it in a certain way, with a certain touch, a certain pick and the right strings to get the best out of a particular guitar. I have played some guitars (usually really cheap ones) that could never give me a tone that pleased my ears. In general though I can coax a tone out of most guitars by finding their strengths and what the set-up will allow me to do. There must be pressure down on the saddle, so the top or face of the guitar can vibrate and cause the sides and back to resonate, that makes it force the sound out the hole. Like magic, we get tones and sounds that usually delight our senses! Beating hard on the strings usually doesn't help get tone, though some songs cry out for a strummer to get tough with their strokes. The key to a good tone is playing in the right position with the picking hand. Playing on the neck side of the sound hole has no substantial volume acoustically so the bridge side of the sound hole is where the volume, flexibility of tones and punch comes from. Experiment in that area and you'll find a tone that will hopefully please you. When you are recording an acoustic guitar, never put the microphones right in front of the soundhole as it gets boomy and that boom is sometimes hard to get rid of in a mix or if you are playing with other instruments. Move the mic around until you find the sweet spot, where tones are balanced with bass, mid and trebles being even. Then move back or forward to find the right spot for dynamics and headroom. I wish you joy in your acoustic playing!.

"I can coax a tone out of most guitars by finding their strengths, and what the set-up will allow"

CARL VERHEYEN
(LA SESSION GUITARIST)

For flat picking intricate figures or soloing I use a heavy pick, but for strumming my secret weapon is a .63mm pick made by Clayton. The thinness combined with the material they use brings out twice as many highs and enables an acoustic guitar or two to sit in the track nicely. For recording acoustic guitar, the best engineers always pick a primary mic and get the best sound from that before adding a second or third mic. The 12th fret is an ideal place to begin. Focus and tone can be adjusted with distance and left to right mic placement. If more depth of sound is needed a second mic can be added, and the most common position I've seen engineers use is below the lower bout on the treble side.

»

VIDEO

TOM BUKOVAC
(NASHVILLE SESSION GUITARIST)

In my opinion, 80 percent of the tone of an acoustic guitar is the way you touch it, 20 percent is the actual guitar itself.

CLIVE CARROL
(ACOUSTIC PERFORMER)

Guitar tone is very personal and a variety of tones can be useful depending on the situation. If you favour a big sound you need heavy strings and an action that isn't super low. At least gauge 12-53 is recommended. Also, high, thick fretwire will fatten the sound believe it or not. For the biggest plugged-in sound, flesh-only on the picking hand is best. Nails (strengthened via silk wrap or ping-pong ball method for example) produces the strongest tone acoustically (but not plugged in).

JOHN WHEATCROFT
(GYPSY JAZZ PERFORMER)

Picking is crucially important on acoustic guitar. Consider the angle of the pick, perhaps leaning in a little more than usual and explore the variation in tone with different gauge plectrums. Strings also make a huge difference on acoustic guitar, much more so than on electric, where pickups and amplification can make up for any tonal shortcomings. The two choices you have that seem to work best, depending upon the style of guitar and music you're playing are to go for low action with heavier string gauges, or higher action but lighter strings. Bluegrass guitarists often favour 0.013s with a low action while gypsy jazzers like Stochelo Rosenberg use 0.010s but with much higher action. As long as all the notes really sing out, you'll be in a good place.

STUART RYAN
(ACOUSTIC PERFORMER)

Nails can be shorter than you think - fingerstyle is often associated with long nails but shorter nails and flesh create a warmer, rounder tone. Angle of attack is also critical, so take inspiration from great nylon-string players and focus on how much nail and flesh are striking the string at any time. Just moving the angle of the wrist while you play will reveal everything from brittle, treble-laden tones to warm, smooth timbres.

BRIDGET MERMIKIDES
(CLASSICAL PERFORMER)

Producing a good tone is a major part of classical guitar technique and learning to shape and care for the fingernails is essential. You will need the full spectrum of nail files and papers to smooth them to a polished finish. The shape must work for rest stroke and free stroke so the nail can pluck the string with no glitches and the sound is smooth and clear.

DECLAN ZAPALA
(CLASSICAL PERFORMER)

Musical touch is a hugely personal facet of every player's musical identity. If you are someone that tends to play directly from the page, try memorising a small section of your music so that it's just you and your fingers alone with the material. Giving your fingers your full and undivided attention is a great way to explore and develop your sense of touch on the guitar.

JASON SIDWELL
(CLASSICAL PERFORMER)

Check the length of your fingernails from the palm side - it's good to have 1-2mm showing above the fingertip but more than 4mm is both tough to maintain (as they are easier to break or chip) and can produce a thin, clacky tone. Also consider where nail contact with the string is made and file your nail shape in sympathy with that. Always look at ways to reduce unwanted string noise and overly sustained bass notes; use your picking hand to rest lightly to mute them. Explore where along the string to pick; emotively sweet (typical Latin term: dolce) is good near the fretboard, bright and cutting (Latin term: ponticello) is ideal near the bridge.

DAVID MEAD
(ACOUSTIC PERFORMER)

It's important to change your strings regularly. If you've ever admired a player's tone when either listening to them playing live or on CD, you can be pretty sure that they are playing on a fresh set of strings. Despite the fact that today's coated strings appear to last for months, I'm sometimes amazed at the tonal improvement when I change strings – which means that I've neglected changing them for too long. Changing regularly is a good discipline to adopt. Also, constantly review your playing techniques. One of the sure ways of improving any aspect of tone is to constantly self-edit in the practice room. Techniques like vibrato and dynamics should be under constant review and you'll sometimes find that just the slightest adjustment here and there can yield impressive results. Another critical thing is your picking-hand fingernails; experiments here (shape, length, and material if you use extensions) can be absolutely crucial to the production of tone.

> *"The two choices that seem to work best are to go for a low action with heavy strings, or a higher action using lighter strings" JW*

TRISTAN SEUME
(ACOUSTIC PERFORMER)

Be absolutely in tune, at all times. And that means going beyond just checking the open strings: use a good quality tuner to check whether fretted notes higher up the neck are in tune, as well. If they are a way off, change your strings or even consider a professional set-up. Good tone is irrelevant with poor intonation. Change your strings! There are no hard-and-fast rules about how often you should do this, because everyone wears out strings at a different rate, but if your strings are at all dull and tarnished, a string-change is overdue. A new set of strings is like shaving with a new razor - you'll wonder why you put it off for so long. It's also worth remembering that new strings need stretching in and retuning repeatedly until they're settled and stable, otherwise you'll be failing to adhere to the first tip about tuning. I'd also recommend getting the action set correctly (and professionally). Super-low might be tempting for speed and comfort, but that may come at the expense of good tone. A medium action will generally yield a fuller tone and minimise fret buzz too. Try heavier strings, especially if you like to experiment with dropped-D or DADGAD tunings. There's always going to be a comfort vs tone trade-off with higher gauge strings, but if your playing is generally more chord-strumming than fancy fingerstyle, it's well-worth upping your string gauge and giving your guitar a stronger voice.

WILL MCNICOL
(ACOUSTIC PERFORMER)

A good first step could be to explore what 'good tone' means to you, because, as with most things in music, there's a healthy dose of subjectivity. Once you have an idea of what you're aiming for in terms of tone, then set aside time in your practice which focuses on achieving that. Recording and listening back can be exceptionally helpful - removing yourself from the physics of playing the instrument allows you to really listen and see if you're achieving the tone (and indeed the technique) that you're after.

CHRIS WOODS
(ACOUSTIC PERFORMER)

For me having great sounding strings is the biggest single tone contributor, it's the engine behind the guitar's sound. I play Elixir 12-56 Phosfor Bronze. Secondly it's your picking hand approach. The difference between playing with fingernails, or not, or striking the string from a very slightly different angle plays a huge role in generating one's tone. I think it's worth dedicating some serious time to experimenting with how your picking hand approach can change your guitar's sound. Enjoy your acoustic playing!

Singer-songwriting legend James Taylor playing a beautiful mahogany-topped James Olson guitar

EXAMPLE 1 **JAMES TAYLOR**

A master songwriter, James Taylor is also a brilliant accompanist. His guitar parts often feature rich, extended chords that set him apart from many other singer-songwriters. Check out the Em9 in bar 5 for an example of how he will use these richer sounding chords, and from bar 9 you'll see how he uses embellishments on simpler chords - this requires some careful thinking about the fretting hand position so use my reference video to see what's going on.

PLAY

EXAMPLE 2 RICHARD THOMPSON

British guitarist Richard Thompson is a legend within the folk world and his playing fuses influences from many sources with a particular emphasis on Celtic guitar. This style will typically draw you into DADGAD tuning and often features detailed, ornamented playing even when it's being used for accompaniment. This example explores Thompson's use of an alternating bassline on sixth and fouurth strings with a Celtic inspired melody overlaid on the top strings.

PLAY

GuitarTechniques
WE'LL MAKE YOU A BETTER PLAYER!

EXAMPLE 3 **BERT JANSCH**

We are staying in DADGAD for our second folk/Celtic inspired legend, Bert Jansch. Famously an influence on Jimmy Page, Jansch has been at the heart of the British folk scene for his whole career. Like Richard Thompson, his playing is full of detailed picking-hand work, along with legato and embellishments for the picking hand. Notice how often he uses octave basslines on the sixth and fourth strings to thicken up his playing and give it a riff-like feel.

PLAY

ANDREW PUTLER/REDFERNS VIA GETTY IMAGES

EXAMPLE 4 JOHN MARTYN

With a wide range of influences from blues and folk to jazz, John Martyn was another innovative singer-songwriter who kept the guitar at the fore of his work. One interesting aspect of his playing was his use of delay on acoustic guitar, something that still isn't too common. While Martyn would use an Echoplex delay to weave complex, dense parts, this example is a simpler approach to introduce you to the sound of delay on acoustic guitar and what it can achieve.

PLAY

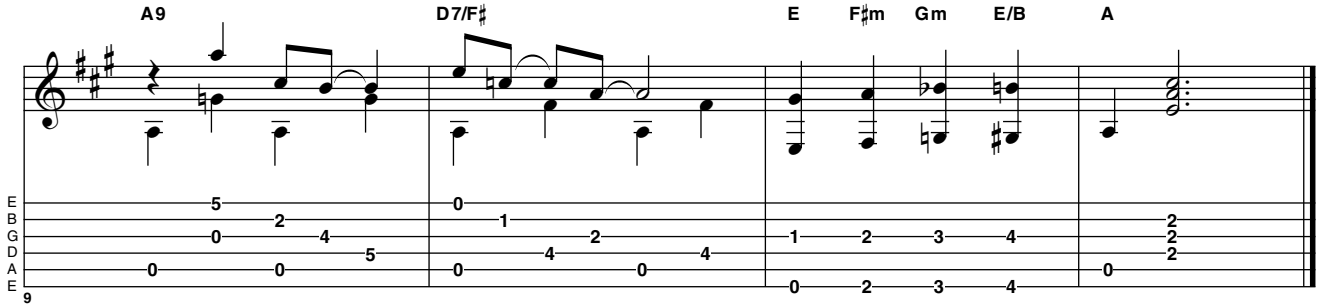
EXAMPLE 5 CHET ATKINS

A legend in the world of music beyond guitar, Atkins was an innovative player, arranger and producer who sold millions of records. Atkins took the alternating bassline system of Travis picking and made it his own. In this style you are always thinking of at least two things at once – an alternating, thumbpicked bassline, with chords and a melody over the top. There's a lot of independent co-ordination needed here so focus on the bassline first if you are new to this style.

PLAY

EXAMPLE 5 **CHET ATKINS** CONTINUED…

PLAY



EXAMPLE 6 **TOMMY EMMANUEL**

The most famous of today's Travis pickers (and so much more), Tommy Emmanuel took his mentor Chet Atkins' style even further. Tommy has a huge range and it's best to see him live just to take all this in. However, at the heart of his playing is a stunning groove which comes across in either Travis picked basslines or walking parts like this one – check out his arrangement of Blue Moon to hear how effective this driving bassline groove can be.

PLAY

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EXAMPLE 7 MICHAEL HEDGES

One of the most innovative guitarists of all time, Michael Hedges' multi-faceted playing style saw him using sophisticated altered tunings, complex contrapuntal tapping and on-body percussion among other things. Tragically, Hedges' career was cut short when he was killed in a car crash in 1997 but his legacy inspired a new generation of players from Eric Roche to Andy McKee and many more. This example is detailed so use the accompanying video to see how it all fits together.

PLAY

EXAMPLE 8 **ANDY MCKEE**

Although he found fame via YouTube, Andy McKee is far more than just a 'YouTube guitarist'. Influenced by Michael Hedges he is a creative and highly melodic composer, and while he uses tapping and percussion, in this example I'm taking a look at the melodic side of his writing with altered tunings. McKee often uses ECDGAD tuning but for this study I've gone for EADGAD to save you the highly likely breakage of your fifth string as you tune it up a Minor 3rd.

PLAY

Andy McKee inspired thousands to take up percussive guitar via his massive online following

ALESSANDRO BOSIO/PACIFIC PRESS/LIGHTROCKET VIA GETTY IMAGES

ON VIDEO

ANDY TIMMONS
Video Masterclass

We welcome back US rock virtuoso Andy Timmons to our monthly video slot. We invited Andy to share key aspects of his style by soloing over Big Man Walking, specially written for him by Jason Sidwell. **Jon Bishop** is your guide.

ABILITY RATING Advanced ✪✪✪✪✪

Info https://bit.ly/3nFudpm
Key Various **Tempo** 98 bpm (swing feel)

Will improve your...
✔ Navigation for unique chord changes
✔ Rhythmic phrasing
✔ Picking, legato and harmonic techniques

This month we are delighted to welcome back Andy Timmons for another video lesson and discussion, after his highly popular 2018 performance on Jason's track Jubilant, back in GT278.

Big Man Walking is a vibrantly arranged rock piece in a 'swung 16th' feel, with an unusual chord change (E-B♭) and modulations through several keys (see the chart on page 27). All of this adds up to a sophisticated piece that Andy's musicianship was more than up for. After his stunning performance, he goes into detail about his playing approach and choices, which provides great insight into how he addresses a new piece. After listening to it several times, he created several composed motifs which provided the basis of his solo. He also covers how he dealt with the chorus chords and explains how they are not all from one key, thus making things a little tricky. Through a process of jamming over the chorus chord progression Andy settled on a melody that he liked. This pre-composed route is a good strategy when trying navigate

> *"Sometimes a piece of music takes a lot of work and dedication"*
> ***Andy Timmons***

non-diatonic passages. Andy then takes his motif up an octave, a classic way to extend interest for an idea. The turnaround lick outlines the B7 chord and takes us into the verse.

The verse is in C and features eight bars where C Lydian mode (C-D-E-F#-G-A-B) fits nicely. Andy thinks of this more as G Major or E Natural Minor, but all three share the same notes. That said, there is evidence of E Minor Pentatonic (E-G-A-B-D) lines within his performance so you could experiment with this as your home base and then add F# and C notes when necessary.

The pre-chorus again changes key, and for this section Andy uses F Dorian mode (F-G-A♭-B♭-C-D-E♭). There is also a four-bar tag to navigate where we change to E Major Pentatonic (E-F#-G#-B-C#). This choice is excellent against the A/B chord.

Every time the chorus is repeated Andy takes the opportunity to restate its main motif. To keep things interesting various aspects can be changed to provide variation and motivic development.

The middle section pivots into the key of E Minor so Andy uses E Minor Pentatonic (we have notated the super-fast 32nd-note passages in example 2).

For the turnaround lick Andy chooses B Phrygian Dominant (B-C-D#-E-F#-G-A); this scale superimposes a B7♭9 sound (the V chord of E) and takes us back to the final chorus repeat.

The notation contains all articulations and phrasing from the video performance. Watch closely to see how Andy fingers and picks the phrases. Hopefully there will be a new technique, lick or phrase for you to take, tweak and adapt to your own playing.

If it helps with your confidence and mindset, Andy openly divulged that this solo took a good amount of time to prepare and then get right. There's a great lesson here; no matter what level of musician you are (and Andy's one of the very best), focus and perseverance will pay off. Have fun!

Andy Timmons in his studio, playing through this month's track, Big Man Walking

NEXT ISSUE *US blues jazzer,* ***Tim Lerch*** *plays a vibrant solo over Jason's track, Soul And Roll.*

Get the Tone

Andy used his 1994 Ibanez AT100's DiMarzio bridge pickup, into a JHS AT+ drive pedal then two Mesa Lonestar amps. His Keeley dual echo pedal, Halo, went through the effects loop. The result of all this is a big distorted humbucker tone with warm ambience. Dial up a dirty but responsive overdrive sound and add delay or reverb for a professional sheen.

Andy played his 1994 prototype Ibanez signature guitar for this month's solo

Jason Sidwell spoke to Andy about his new album, Electric Truth, the influences behind it and his playing style.

What encouraged the making of this album?
Simple answer: Josh Smith invited me to his newly completed studio to make a record! I had reached out to him just to let him know how much I dug his playing and one thing led to another. We decided to do it right before Namm 2020 as we both had three days free at that time. We did the bulk of the record in two and a half days. I was to return in March to finish, but of course Covid prevented that from happening. I finished the remaining tracks at my home studio, then Josh and Alan Herz (who engineered the recording at Josh's place) mixed it.

Did you want to explore new terrains that you hadn't on previous albums?
The beauty of the record for me was having another guitar player producing. We agreed that Josh would produce and pick the players he felt best suited the tunes. I love my own band of course, but it's always very healthy to play with different sections to bring out different things from your playing. The band, Lemar Carter on drums, Travis Carlton on bass and Deron Johnson on keys were so great to work with. Great vibe and feel all around.

R&B and groove based styles are prevalent here. How do you see soul or funk styles as opposed to rock and blues styles? Any trademark tones or stylistic techniques?
I don't view things so specifically, but my playing certainly adapts to the vibe of a song or the feel of a specific rhythm section. I would never try to force something due to any preconceptions of like, "Oh, this is funk, so I need to play this guitar," etc.

Opener Earth Wind And Fire has a great shuffle groove and your guitar is positioned both in and outside of the rhythm section. How do you find the ideal placement as regards the guitar part and the tone for a track like this?
The main riff of the tune is something I wrote as kind of an homage to the great Al McKay, guitarist on all those great Earth Wind And Fire tunes. I was trying to replicate the basic vibe of Shining Star, which is two guitars. I combined that feel into one guitar part utilising double-stops. Josh wrote the rest of the tune, including that killer riff at the end in 9/4. The guitar on that track is my '68 Tele, which I was playing more than usual when I was writing songs for Electric Truth…inspired by Josh. And of course here, Al McKay. I've always loved that sweet middle position of the Tele for clean rhythm playing.

Apocryphal; that's an interesting term. What were your thoughts behind it, as related to a modern-day rock track?
Much of the subject matter of Electric Truth reflects the age of widely disseminated misinformation, not only in social media but from many public officials as well. Apocryphal is something stated as fact but is of questionable veracity. The guitar, and music in general, has always been my 'safe haven, something that comforts me greatly and I can always trust. I treasure that more now than ever. Electric Truth.

Johnnie T is a strong rock groover with a great combination of Josh's tremolo rhythm guitar and your lead tone (and later Josh's lead). Your playing approaches complement each other vey well. How did the piece come about?
When I was getting into Josh's playing, I checked out his 'In The Jam' course on Truefire, and one of the grooves knocked me out. I asked him to write me something like that and he said, "Oh yeah…that Johnnie Taylor groove?" And hence…Johnnie T. I LOVE Josh's middle solo on that track and his rhythm playing is killer.

»

When Words Fail shows how well you craft a ballad. With the 6/8 time, the rich melody and the varied guitar tones (breaking up neck pickup lead, ambient chiming clean guitars) it's very emotive. Tell us how you wrote it and what you do to bring dynamics to your tone and have notes sustain longer than they really should!
Thanks for the compliment. I do find ballads to be the most emotionally cathartic tunes to write and play. The basic idea of the title, is that I feel that music has the potential to say much deeper things than the written or spoken language. Words often fail, don't they? I love that instrumental music can mean anything to the listener, whatever they may need at that moment. Regarding the tone, it's a really delicate balance of mild gain, right place in the guitar volume knob, and judiciously balanced dual echo to help the notes sing a particular way. I don't really use compression for that.

Say What You Want is a memorable soul bopper song. How did this come about?
That was just a funky, swinging groove I had for a while with the basic lyric outline that I had singer Corry Pertile finish. It's slightly sarcastic in that you really can't 'Say What You Want' these days. But you can 'Play What You Want', haha!

Grace is another lovely ballad, dipping into Hendrix/Mayfield terrain but with fresh flavours such as the unexpected F-D♭-F chord change. How far do you like to push your music's harmonic foundations? Do you balance what you like and what your fan base might like?
It may sound selfish, but I only ever write what I want to hear. Of course, you hope other people dig it, but I'm always just trying to write a song that lives up to all of my favourite tunes. Of course that's a high bar, but it's wonderful when it lines up well. Grace was directly inspired by a conversation I had with bassist Billy Cox and his wife Brenda. I asked her what the secret was to a happy marriage (they've been together over 50 years) and she replied, Grace. It was a sweet but heavy response. I went home that night and wrote the song, start to finish.

Shuggie pays homage to the late, great Shuggie Otis with a great stomping feel, call and response playing and a nod towards the famous bouncy phrasing in his Strawberry Letter 23. Was this piece all written before the studio or did you leave room for improvisation? Is this a common approach for your writing?
The majority of the solos on this record were improvised. EWF is all live with the band with no fixes. The end solo on Shuggie was overdubbed with Josh sitting next to me in the control room. It's his favourite solo on the record.

"Any solo I play will be just me reacting to what's happening in the tune at that time…"

Closing track Take Me With You is a great song - do you approach a song's solo in a different way than an instrumental's solo?
Any solo I play will be just me reacting to what's happening in the tune at that time… searching for the best possible thing to play that will fit the vibe of the music.

What main gear did you use for the album?
Guitars: 1994 Ibanez AT100 prototype
1968 Fender Tele
1965 Fender Strat
1960 Fender Strat (hardtail)
Mid-90s Gibson Les Paul
1966 Rickenbacker 330 12-string
Amps: 2 Mesa Lone Star heads, two Rectifier 2x12 cabs with Celestion Vintage 30s
1964 Fender Deluxe (non reverb)

Andy Timmons' ***Electric Truth*** *is out now.*

Andy's signature 'AT' drive unit created by him with JHS Pedals

Here's Andy's delay pedal, Halo used for his video performance

ANDY IN THE STUDIO

TRACK RECORD Since Andy's time with Danger Danger he has enjoyed a host of scenarios, from touring with Olivia Newton John to wild fusion in Simon Phillips' Protocol (check out albums 2 and 3 for serious guitar chops!). His instrumental albums are great, too, especially Resolution, Plays Sgt Pepper, Theme From A Perfect World, and his newest, Electric Truth. Go to: www.andytimmons.com.

TOP THREE LICKS

LICK 1 – BAR 37 – FIVE NOTE-REPEATING RHYTHMIC PATTERN.
This idea is one that Andy is fond of and uses a repeating group of two 16th notes followed by three 16th note triplets. This five-note pattern fits in the space of one beat and can be moved around any part of the E Minor Pentatonic fingering. This can be repeated for as long as you wish and is a handy tool for creating lengthy runs.

LICK 2 – BAR 50 – FAST THREE-OCTAVE B♭ MAJOR 7 ARPEGGIO LICK
Andy uses a four note B♭ major 7 pattern to outline the B♭ chord. This pattern is easy to play as it fits under the fingers nicely. To get more mileage out it can be moved up the octave and repeated to create a three-octave arpeggio run.

LICK 3 – BAR 54 – ARTIFICIAL HARMONIC LICK.
To finish Andy performas a great harmonic idea. The fretting hand trills between E and F# on the fifth string. The picking hand palm lightly brushes the string. As the palm moves toward the neck various harmonics are created. With practice this can be timed so the final note is an E harmonic.

CHORD CHART **BIG MAN WALKING**

CHART

♩ = 98 Swing 1/8 notes
Drum Fill

INTRO
Cmaj7 B7 E
1

CHORUS 1
E B♭
3, 7

VERSE 1
Gm7 A Em/B B7 C D/C C D/C G/C D/C
5, 9 11, 15

PRE-CHORUS
B♭/A♭ A♭ B♭/A♭ E♭/B♭ Fm6 Fm Cm/B♭ B♭
19

A/B B E/B B
23

CHORUS 2
E B♭ Gm7 A Em/B B7
27, 31

MIDDLE SECTION
Em D/E Em D/E Em D/E
35

G/C D/C Em/B B

CHORUS 3
E B♭
41 45, 49

OUTRO
Gm7 A Em/B B7 Cmaj7 B7 E
47, 51 53

FULL PIECE **BIG MAN WALKING**

INTRO [BARS 1-2] For the intro Andy plays the motif from the backing in unison. The C Major and B Major triads fit under the fingers a treat.

CHORUS 1 [BARS 3-10] For the chorus Andy has composed a melody that negotiates the unique chord changes. This idea is repeated so it's worth learning.

PLAY

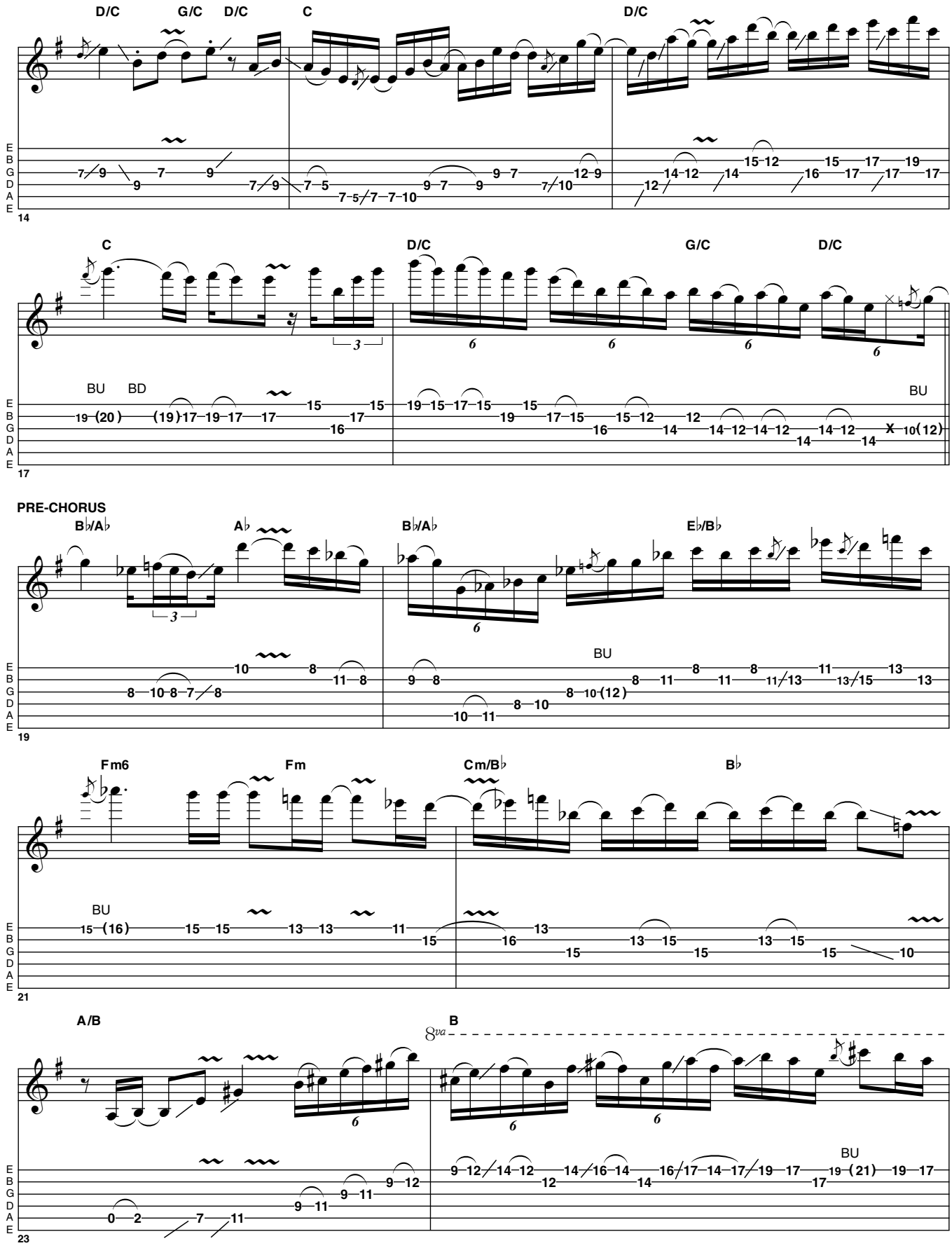
BACKING

ANALYSIS

FULL PIECE **BIG MAN WALKING**

VERSE 1 [BARS 11-18] The verse shifts to C Major and Andy improvises using E Minor Pentatonic. If the F# is added to E Minor Pentatonic (E Minor Hexatonic: E-F#-G-A-B -D) a C Lydian sound can be implied. Adding to the Pentatonic framework is a great way to access more 'expensive' sounding harmony.

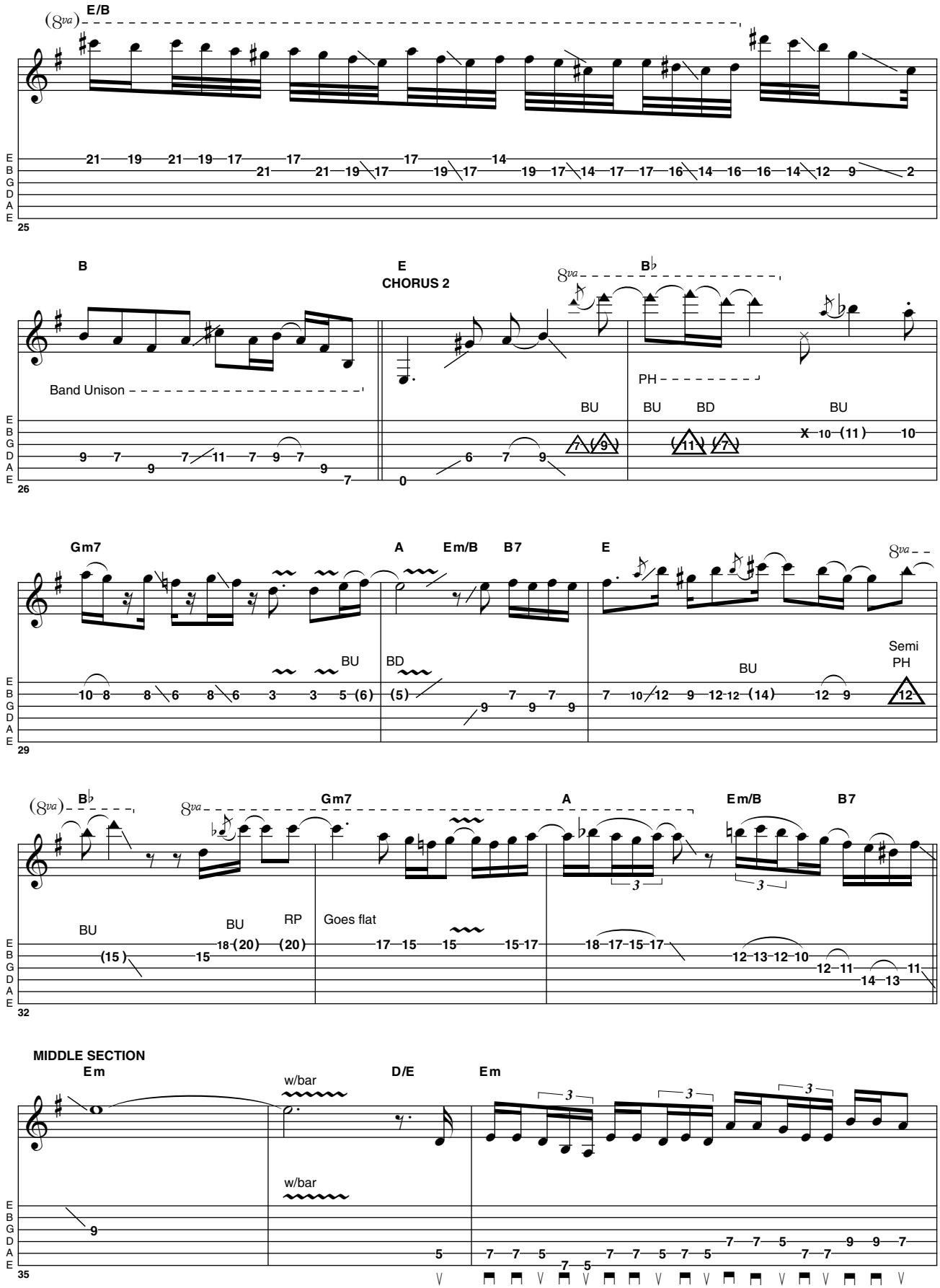
PRE-CHORUS [BARS 19-26] The harmony again shifts to F Minor and Andy uses F Minor Pentatonic. This time G and D notes are added to the framework .



FULL PIECE **BIG MAN WALKING**

CHORUS 2 [BARS 27-34] For this section Andy repeats the melody from chorus 1. To keep things interesting various aspects are changed and developed, such as the addition of a stunning pinched harmonic (+no vibrato) in bar 28.

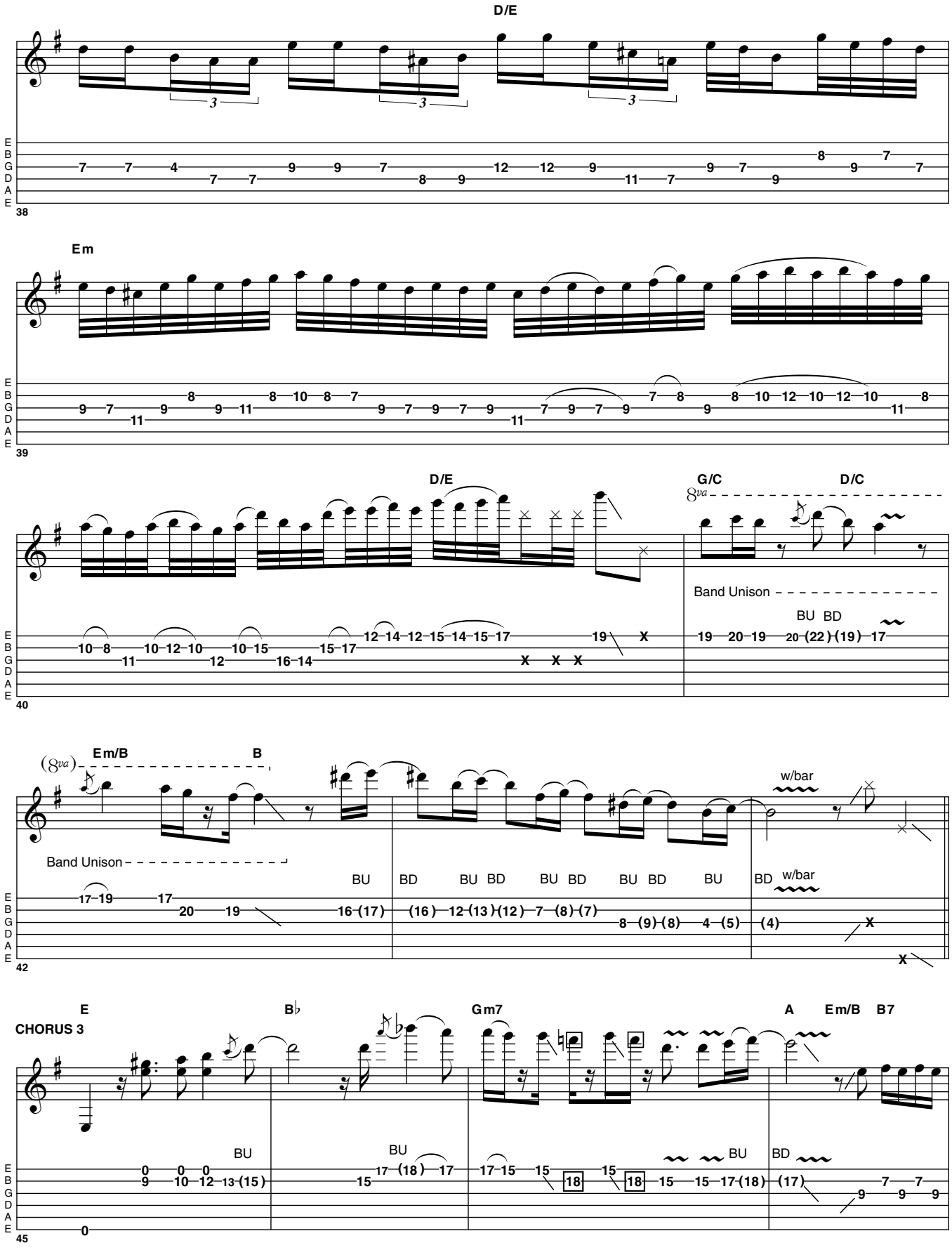
MIDDLE SECTION [BARS 35 -44] Andy builds the tension with some very fast



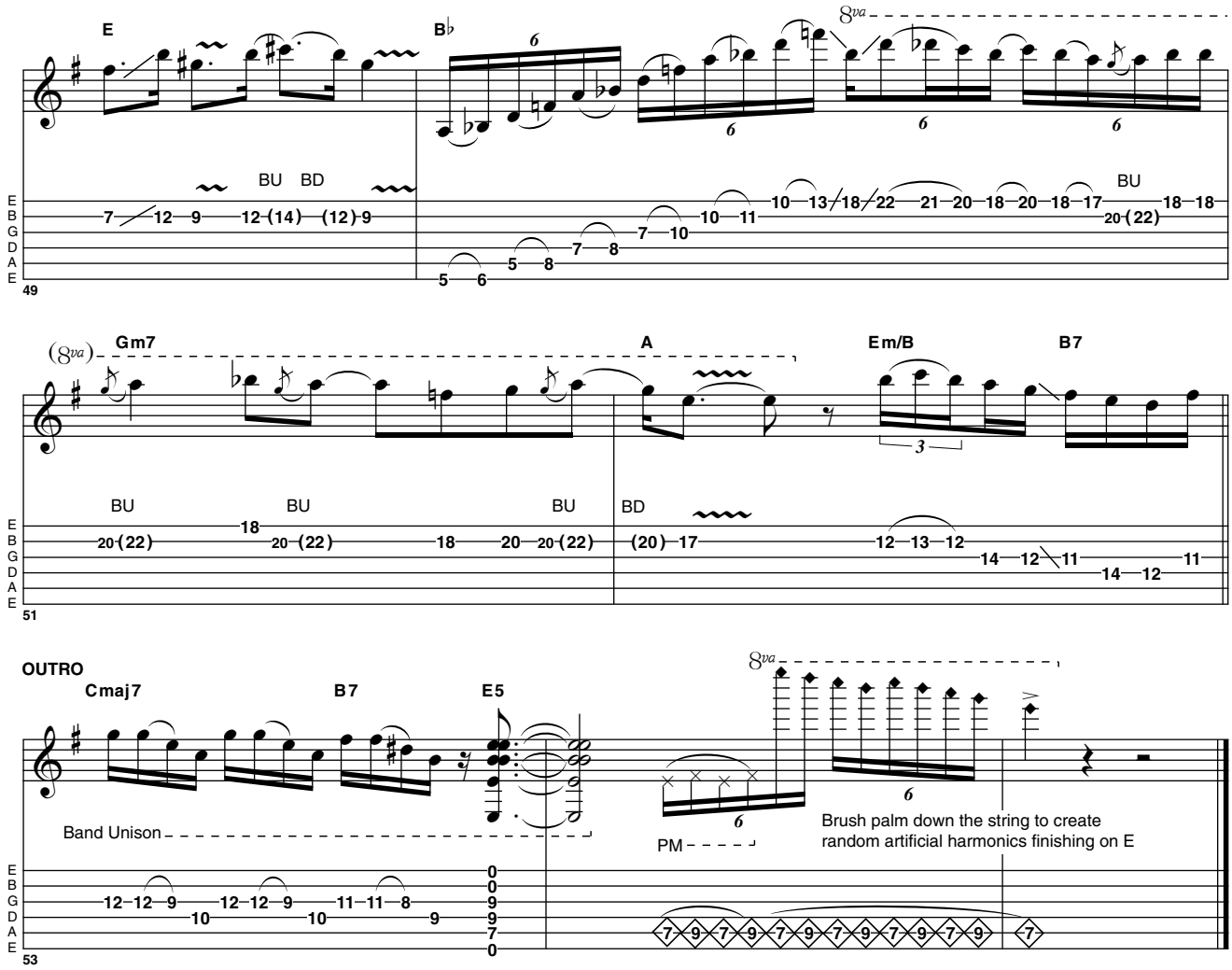
FULL PIECE **BIG MAN WALKING**

runs. These sound intimidating, but Andy breaks down the core concepts for building runs like these in the video lesson (see examples 1 and 2).

CHORUS 3 [BARS 45-END] Andy repeats the melody from chorus 1 and adds a few variations; the B♭ Major7 arpeggio (bar 50) & harmonics (bar 54) are corkers!

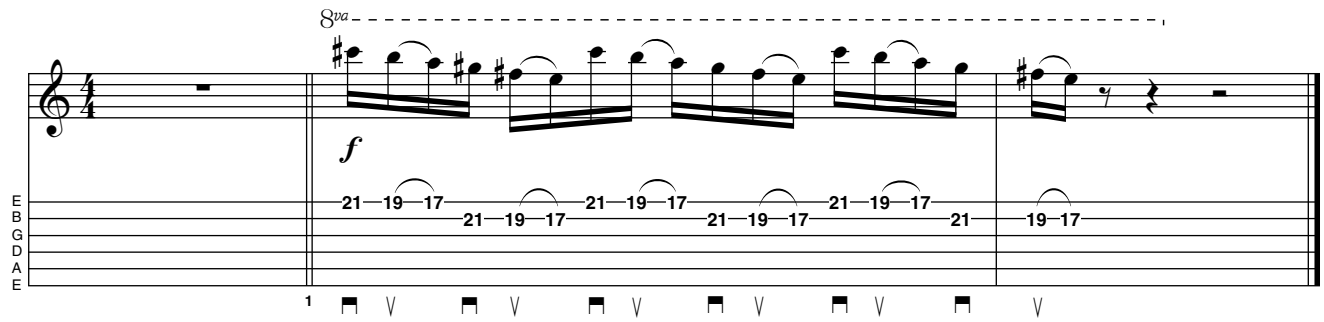


FULL PIECE **BIG MAN WALKING**

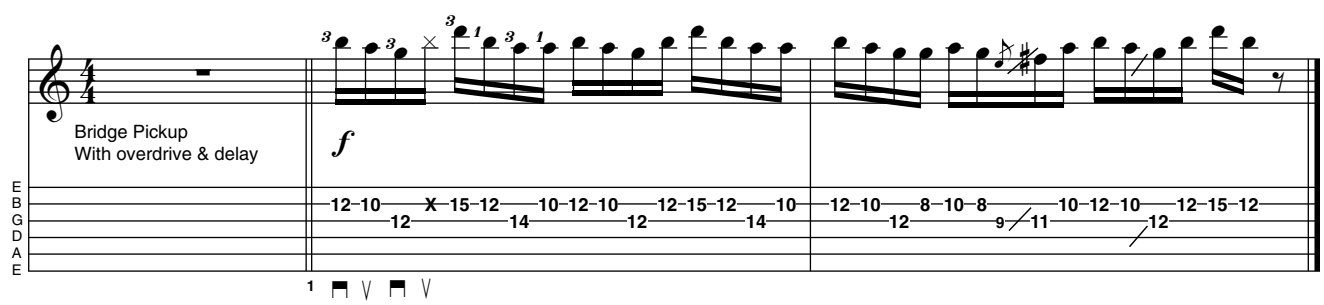


EXAMPLES 1 AND 2

EX 1 DOWN PICK/UP PICK/PULL-OFF PATTERN In this example Andy demonstrates the down picking approach he uses to create a six-note pattern. Once mastered this idea can be moved around the fretboard and also used on any pair of strings to create speedy licks with ease.



EX2 LUKATHER/SHUGGIE TYPE PICKING PATTERN Andy demonstrates a four-note pattern that can be used for fast passages within Pentatonic frameworks.



Andy in reflective mood with his Ibanez AT100 guitar.

"I love that instrumental music can mean anything to the listener, whatever they may need at that moment."

THE CROSSROADS

Di Meola, De Lucía and McLaughlin!

For this month's Crossroads, **John Wheatcroft** celebrates the recent unearthing of a precious lost recording from the 'super guitar trio' of Paco de Lucía, Al Di Meola and John McLaughlin.

ABILITY RATING Advanced ✪ ✪ ✪ ✪ ✪

Info https://bit.ly/3nFudpm
Key A Minor **Tempo** 60bpm

Will improve your...
✔ Rhythmic accuracy
✔ Picking speed
✔ Articulation

Friday Night In San Francisco is a legendary instrumental guitar album featuring the trio of guitar comprising American picking tornado Al Di Meola, fingerstyle flamenco titan Paco De Lucia and jazz-fusion superstar John McLaughlin. Recorded at The Warfield Theatre on 5th December 1980, the premise was remarkably simple, with just three acoustic guitars performing a mixture of pieces composed by all three members, and with improvisation and musical interplay to the fore. The accompanying tour was a a raging success and the album has since gone on to become considered one of the most influential guitar recordings of all time.

TECHNIQUE FOCUS
Informed Influences

We've spoken many times about the merits of transcribing the music of our favourite players, but it's helpful to stand back and consider how this might help to improve our own playing. One method you can adopt is to make a shortlist of things that you really like about the players that move you, the more specific the better; then ask yourself if you ever use similar ideas in your playing. If the answer is no, then you should attempt to create some ideas of your own invention, using the same concepts, be this a technical approach, a harmonic idea or even a sound or equipment configuration. The aim is to not imitate your inspirations but to assimilate some of their best ideas into your own unique sound. I consider it like this: players before me have done a lot of the heavy lifting, the crucial musical research and experimentation, and I can cherry pick the best ideas that I really like the sound of, then aim to incorporate similar sounds and ideas into my playing. This will probably feel quite contrived and forced at first, rather like integrating new words into our vocabulary, but give it time and things will begin to feel more natural and organic, once these ideas are given time to settle in.

All three players had previously enjoyed successful careers prior to this Super Guitar Trio, John with Miles Davis, Mahavishnu Orchestra and Shakti, Al with Chick Corea's Return To Forever and Paco had achieved legendary status in his native Spain remarkably young, accompanying dancer Jose Greco at age 12. Al and Paco had collaborated previously too on Di Meola's Elegant Gypsy record (Columbia 1977). In fact, an embryonic version of the trio, featuring the fusion pioneer Larry Coryell in place of Di Meola played in exactly the same format at the Royal Albert Hall on Valentine's Day 1979, a year before San Francisco (See Track Record, over page).

> *"Most of what we're doing involves interchange, interplay and rapport"*
> ***John McLaughlin***

While it's always a good time to look at the playing of these three acoustic guitar superstars, the timing now is particularly appropriate as a new release has recently hit the shelves. Saturday Night In San Francisco is the previously lost sequel, recently rediscovered and remixed by Al Di Meola and his team, featuring entirely new material but with the trio in equally blistering form.

Although the playing style and technique of all three players is vastly different, there is also a great deal of common ground that we can explore. Paco adopts a purely fingerstyle nylon-string approach with the entire history of flamenco at his disposal but with an exploratory improvisational spirit that takes his playing into new areas; Al has terrifying alternate picking technique and a highly charged and highly developed rhythmic sensibility that allows him to play at exhilarating breakneck speeds but with remarkable rhythmic precision and control, while John's command of rhythmically varied and intervallically diverse vocabulary showcases an innate understanding of the language of jazz, flamenco, traditional Indian music and much more besides.

The musical examples that follow are designed to break down some of the concepts, techniques and musical approaches that you can clearly hear each player use on both Friday and Saturday's recordings. Example 1 is devoted to ideas used by Paco, Al, John and even Larry, and while this is just one instance of application for each idea, it opens the door to further study, exploration and experimentation. In Example 2, we see how these ideas could be expressed in more blues and blues-rock based playing, taking the exact same concepts, techniques and approaches and transferring them to more electric based styles. Example 3 features an intricate composed part that alternates between arpeggio-based figures and single note lines, played by the trio in tight unison. Remember, if these licks and lines feel a little out of reach then just take one idea per session, slow down and come back to it over an extended period of time. GT

Get the Tone

At this point, both John and Al favoured Ovation acoustics played with a pick, using a combination of under-saddle piezo and a mic close to the soundhole. Al was using a steel-string model while John chose nylon. Paco stuck to his Hermanos Conde flamenco guitar straight into a microphone with no internal pickup. It's worth noting that on the recording there is a lot of reverb so for once feel free to add as much as you like here.

McLaughlin and De Lucia both played nylon-strings for the two concerts

Three guitar legends combined to create two superb albums: De Lucia, Di Meola and McLaughlin

JACK VARTOOGIAN /MANUEL MONTAÑO/GETTY IMAGES

TRACK RECORD If you know Friday Night In San Francisco but would like to hear the trio's take on different material the next night, Saturday Night In San Francisco, is a must. Their precursor, featuring Larry Coryell in place of Al Di Meola is available on the DVD, Meeting Of The Spirits, while Al and Larry revisit the trio format later, alongside French gypsy jazz virtuoso Biréli Lagrène, as Super Guitar Trio.

»

Reviewed last issue, the release of Saturday Night In San Francisco is an unexpected surprise that will excite many around the world. **Jason Sidwell** caught up with Al Di Meola to discuss the new album, the music and his trademark 'mutola' technique.

These days Al Di Meola favours nylon-string acoustics

DANIEL KNIGHTON/GETTY IMAGES

GT: How do you view this album sitting next to the iconic 'Friday Night in San Fransisco'?
ADM: It's nothing more than a further extension of the concert. So, it's all the other songs and solo spots that could not be included on Friday Night In San Francisco. We played a double long show on Friday but we could only use half of it for the record. We did the same exact show on Saturday, so on Saturday night you're getting half of what we didn't include on Friday, but it happened to be done on Saturday. It's hard to compare because they're different songs but it's the same theatre, same excitement, same high level of interplay and it's just a different record because they are different pieces, but it is, like I said, a continuation of Friday.

GT: How much audio did you have to work on?
ADM: We didn't have to work on any audio at all, not even 1% because it was exactly the same theatre, same ambient mics. The work went into the editing of the material to make the size of the vinyl time correct. It was this that took a long time to sort.

GT: Derived from 16-track tapes, what was the general approach to mixing the album?
ADM: Well, the general approach was we separate each channel so we resemble how we sat on stage. I was on the left side. John was in the middle so he is more a middle channel which means half right, half left but still you get the sensation. Paco is on the right. If you're sitting in between two speakers you will get a sense of where everybody's coming from instead of mixing everyone together.

GT: Were any pieces left off?
ADM: Yes, we left off Spain. I didn't think it was Paco's best moment. There were a couple of other pieces I wish could have been on, but just weren't up to the level of Friday, and what we used for Saturday.

GT: How was the live improvisation structured between the three of you? Did it vary?
ADM: It was structured in very much in the same way Friday was. We would determine, early on, who was going to be the first soloist, then second, then third. So, each song had a different starting and finishing soloist.

GT: There is a rich symmetry between flamenco nylon-string, plectrum nylon string and pick steel-string.
ADM: When players are playing together, decisions about who should do what happen lighning fast when we're all together. There's not an actual process, it's just, 'we know'.

"Decisions about who does what happen lightning fast when we're together"
Al Di Meola

GT: Trilogy Suite opens with superb picking. What shaped your control?
ADM: The muting part of my picking came from the days when I played electric guitar in a low register. If you play with sustain that can sound raunchy, so I got in the habit of muting the lower strings to get more 'pop' and definition. I just carried that over into my acoustic style; it's exemplified on this record far more than how I play today. But it was a prevalent part of my style at that time.

GT: Mutola (muting) is a trademark technique of yours. Explain it'a benefits for lead lines?
I like that the notes actually pop and that, like a great piano player, there's no real way to cheat. Guitarists can easily cheat by hammer-ons and all kinds of effects. With this type of music, we're picking every note, there's no cheating. It's a lot more effort, but my goal was to have the best technique possible to keep up with two other players that had also great technique. And at the time we were three of not many players in the world that had that level of technique.

GT: Did you study Bach Sonatas and Preludes when you were younger?
ADM: More so when I went to college.

Many guitarists have referenced you as a major influence - rock players such as Zakk Wylde and Nuno Bettencourt. What do you think when you hear elements of yourself in others, especially in a different field such as rock or metal?
ADM: I'm honoured that they found me to be an important part of their development; even if their music style is different, it's something that they were listening to for inspiration. Just like I had been listening to people like Chick Corea, or other great guitar players from the 60s, including my guitar teacher who was more a jazz buff. To be recognised as a great player that exhibits a style that influences others is humbling.

Do you think there's a third album possible from the trio performances?
ADM: No, I don't think so. I mean, it would definitely not be from San Francisco. I do happen to have all of the German shows we did prior to San Francisco. I think I have a Belgium show and a France show and an LA show, all on two-inch reels, but it would only be more than likely the same material that wound up on Friday and Saturday night. It wouldn't be different.

*The superb **Saturday Night In San Francisco** is out now on Ear Music.*

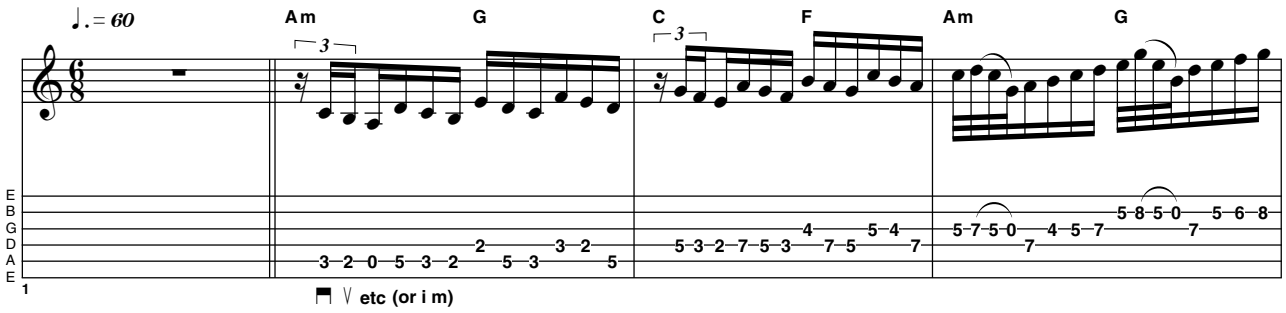
EXERCISE 1 FRIDAY NIGHT LINES & IDEAS

Our first collection of ideas comes from the Super Guitar Trio of Paco, Al and John, or more accurately Super Guitar Quartet, with an additional phrase from the great Larry Coryell. Each idea, in the key of A Minor (A-B-C-D-E-F-G), outlines a pair of conceptual approaches ranging from groups of three and open-string cascades, mixed rhythms and palm muting, shifting octaves with open strings and rhythmic displacement and arpeggio pull-offs paired with fast picking. We occasionally touch on A Harmonic Minor too, so expect to see the occasional G# (maj7th) in examples 1d) and 1e). All of these techniques and approaches can be found in abundance throughout these recordings, so consider these to be just one example of any particular concepts in application.

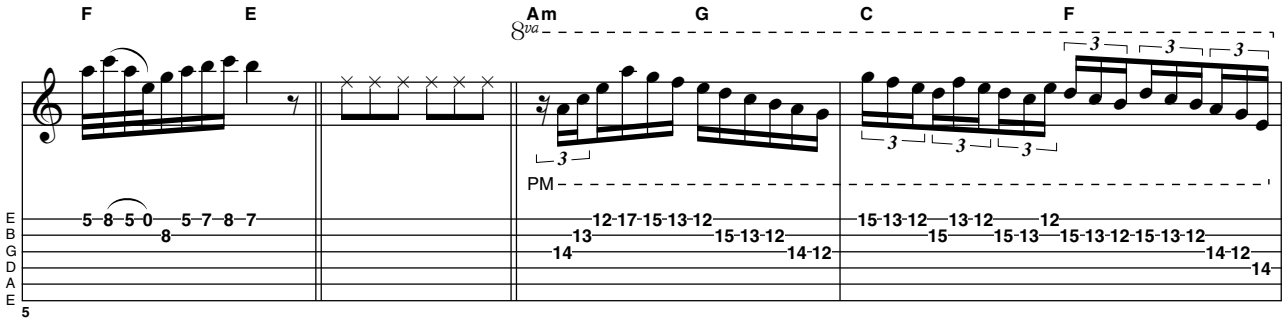
PLAY

BACKING

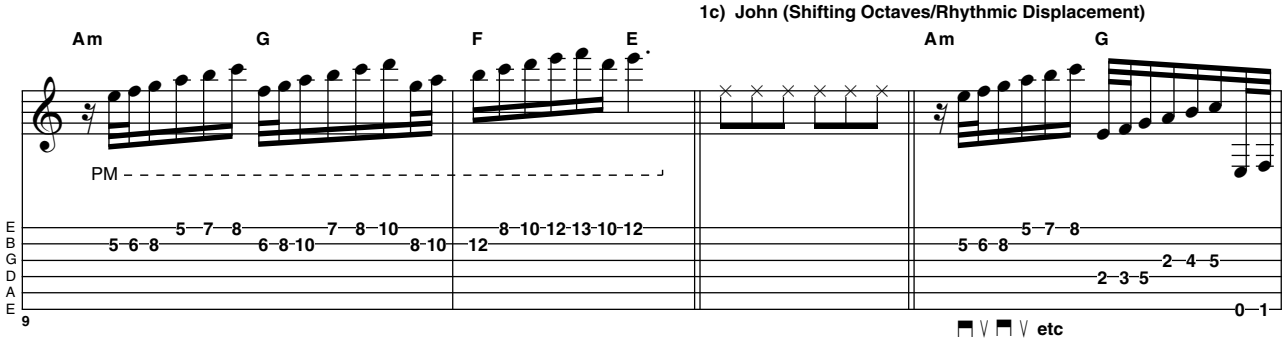
1a) Paco (Groups of Three/Open String Cascades)

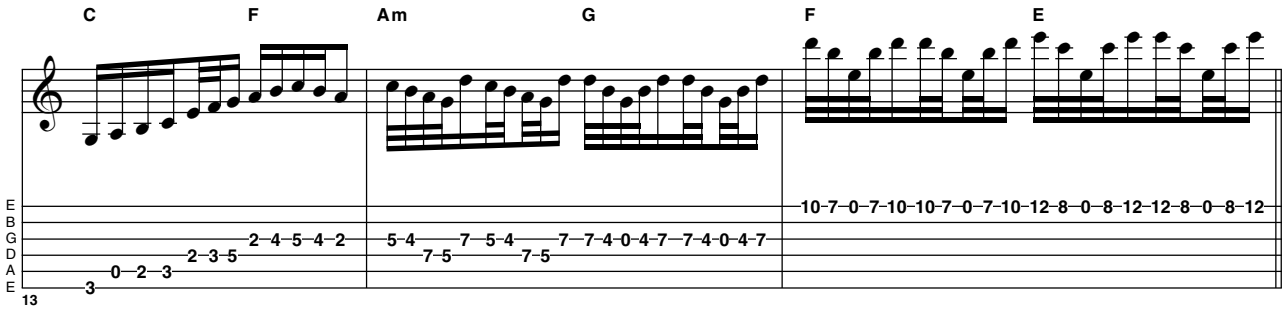


1b) Al (Mixed Rhythms/Palm Muting)

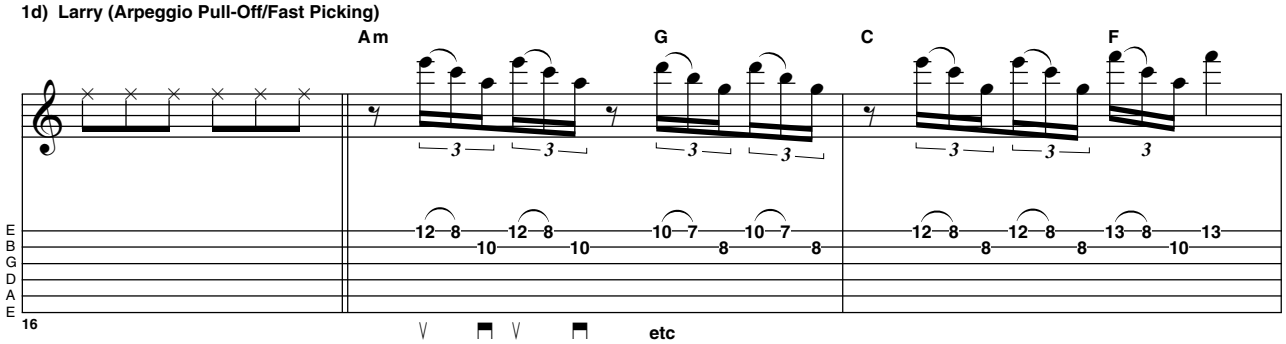


1c) John (Shifting Octaves/Rhythmic Displacement)

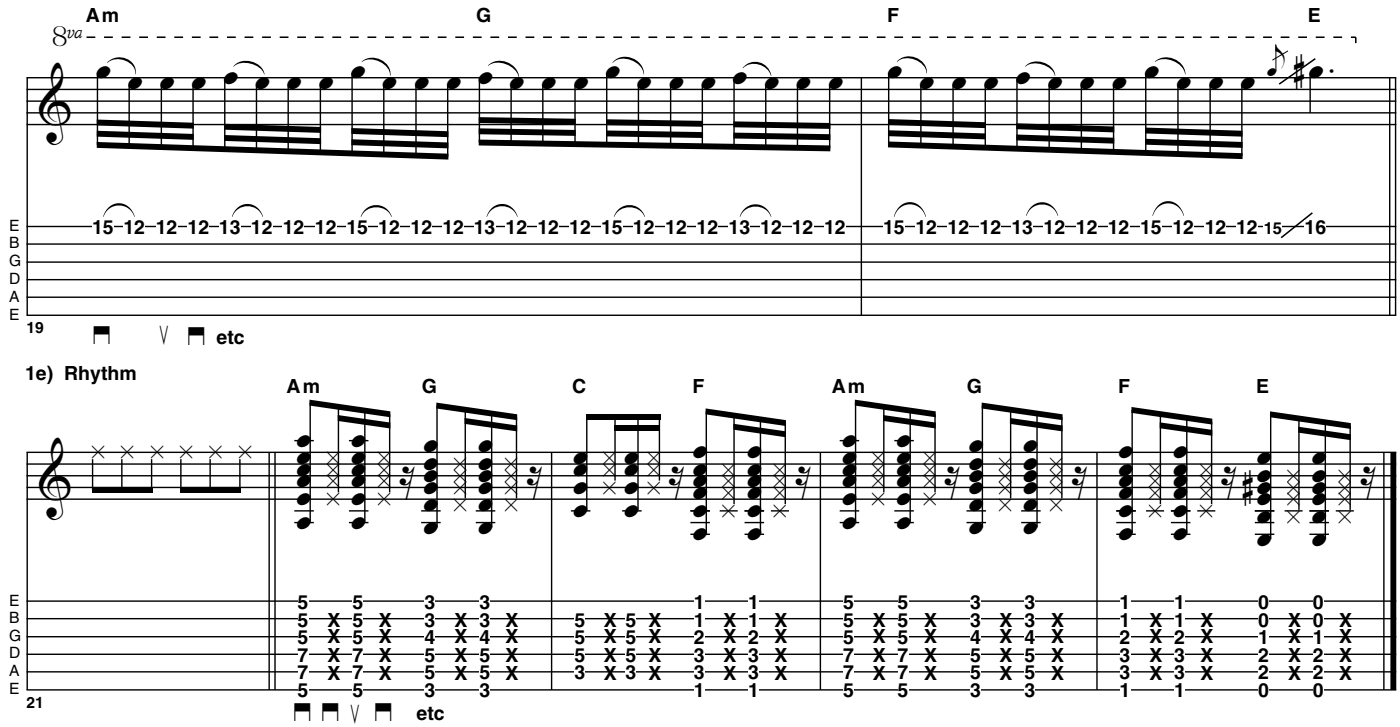


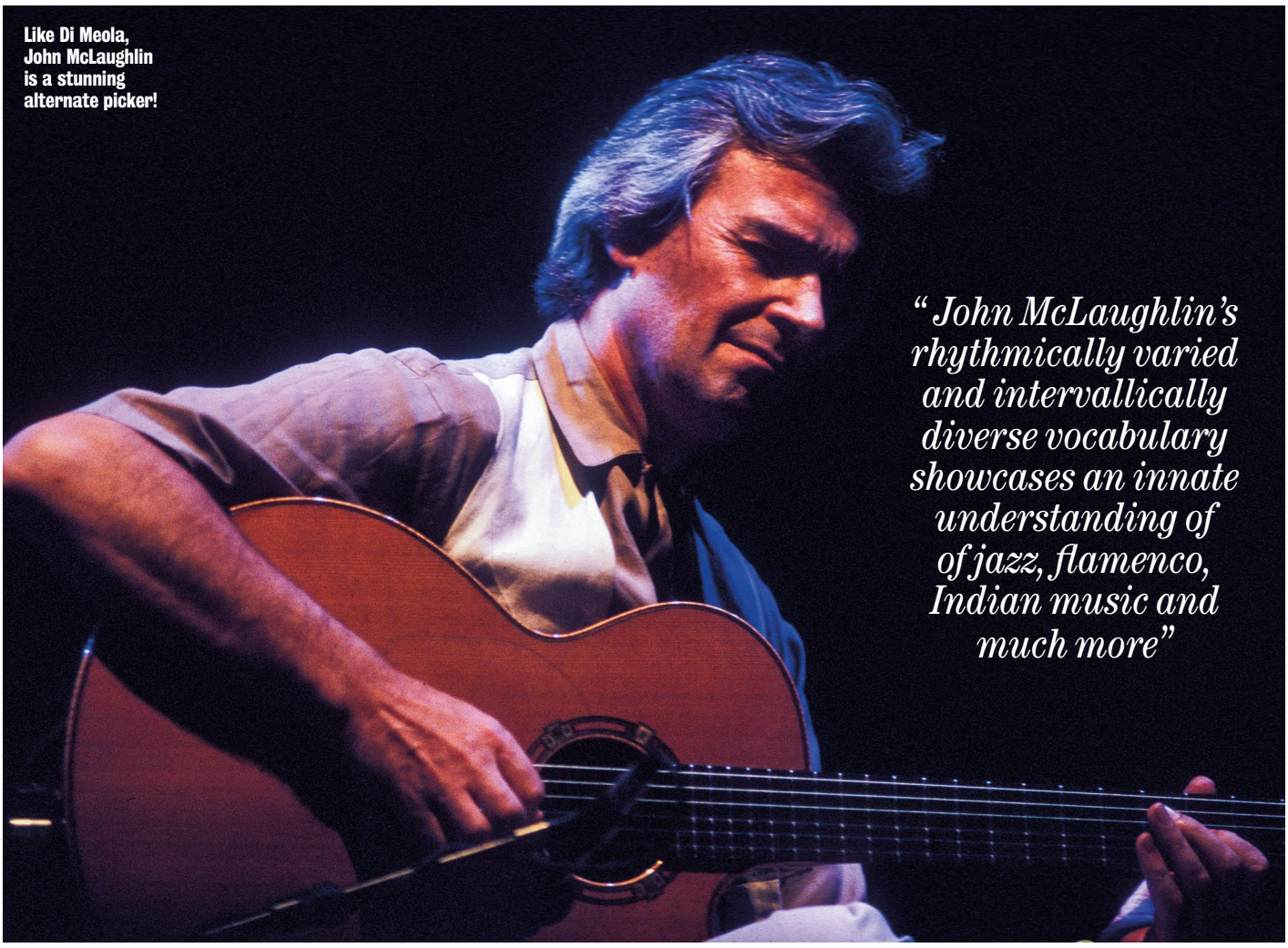


1d) Larry (Arpeggio Pull-Off/Fast Picking)



EXERCISE 1 **FRIDAY NIGHT LINES & IDEAS CONTINUED...**

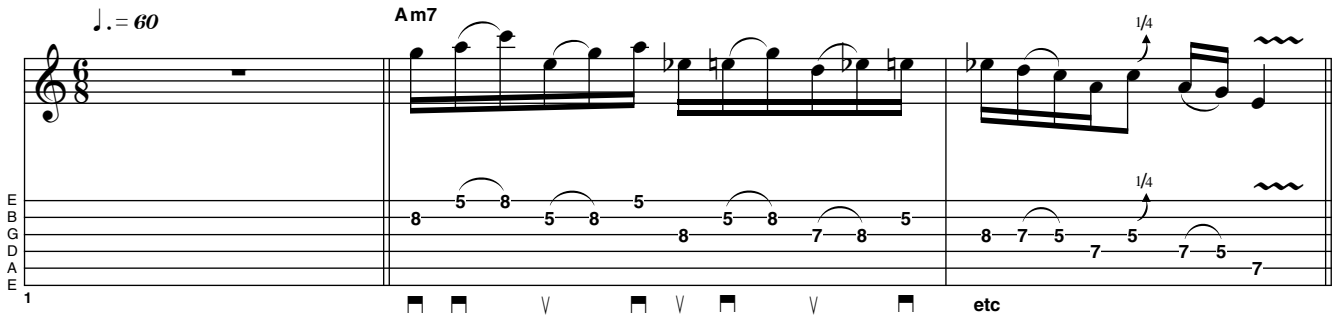




MANUEL MONTANO/GETTY IMAGES

EXERCISE 2 BLUESY EXPRESSIONS

In this section we're looking at a similar range of ideas, such as groupings of three, open-string cascades, mixed rhythms, palm muting, shifting octaves and arpeggios with pull-offs and fast picking. But here, these concepts are expressed in a more blues or blues-rock style. You can hear traces of players like Paul Kossoff (2a), Steve Trovato (2b), Joe Bonamassa (2c), Gary Moore (2d), BB King (2e) and even Paul Gilbert here (2f). Although these ideas are commonplace throughout these genres it's often as much a question of tone and attack to personalise a phrase. Once again, our notes are predominantly coming from A Minor (A-B-C-D-E-F-G), although there is more here use of A Minor Pentatonic (A-C-D-E-G) and its associated Blues scale (add ♭5: E♭).



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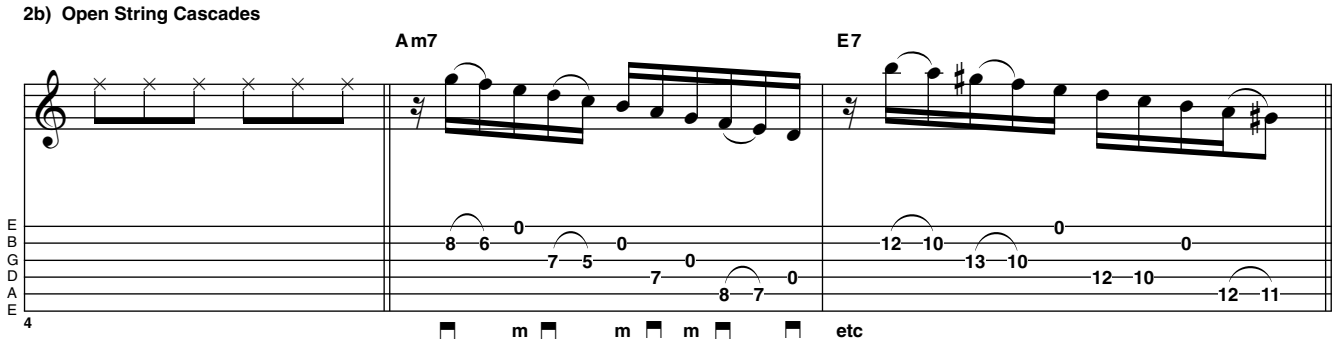

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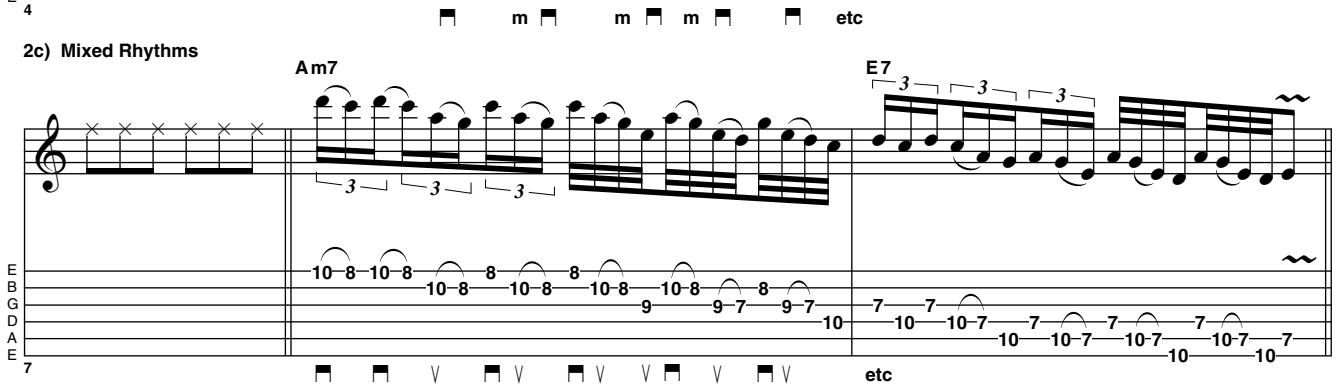
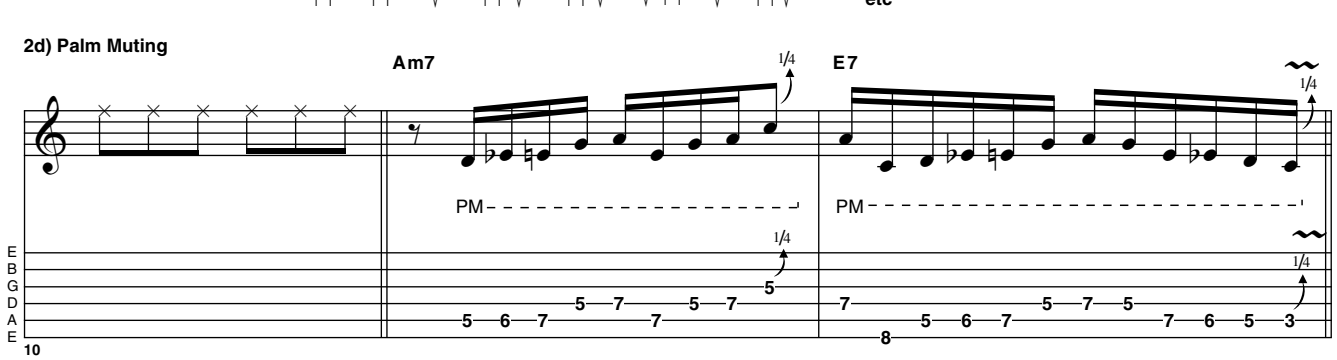
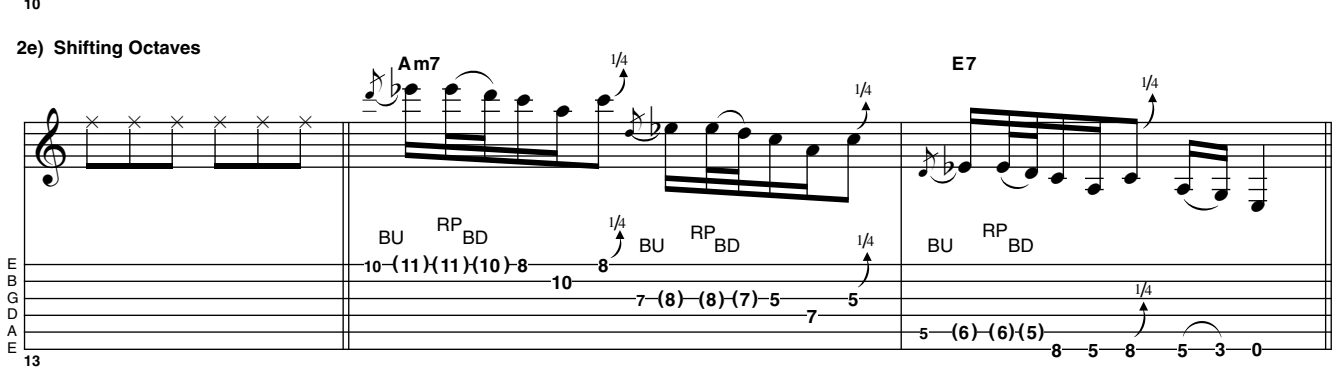
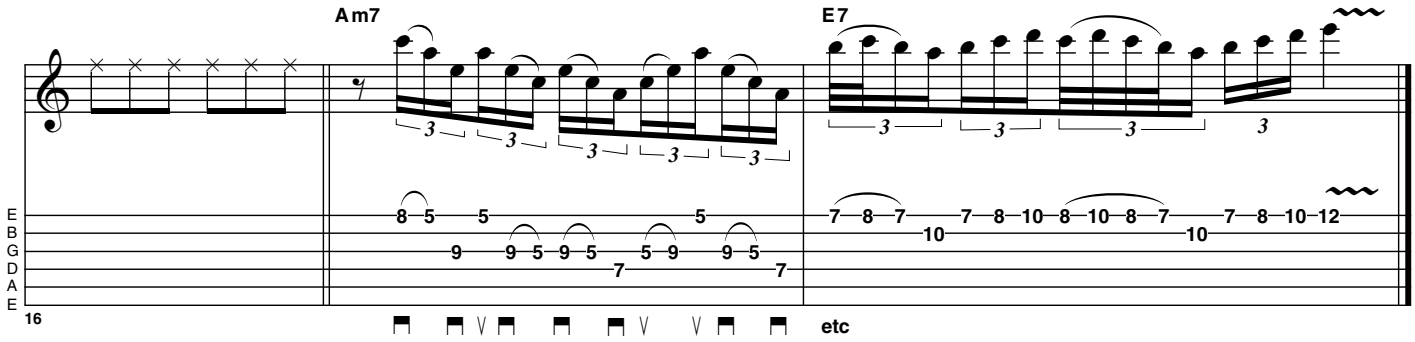






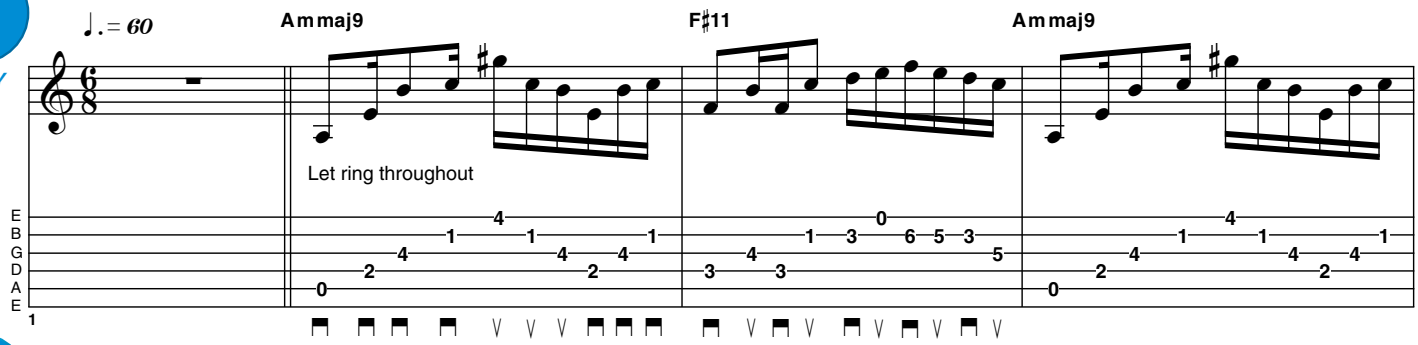
EXERCISE 1 FRIDAY NIGHT LINES & IDEAS CONTINUED...



EXERCISE 3 UNISON PART

We end with a challenging unison part, again in the key of A Minor, that uses arpeggiated chords rapidly jumping across the strings. Aim to let the Am(maj9) chord ring out as long as possible, although you'll need to break this form to articulate the following F(#11) chord and the punctuating single-note runs that feature in each alternate bar. While it's a bold and unique approach to feature three guitars in exact unison, the different guitar types and articulation approaches (See Get The Tone on page 40) produce an impressive and very thick sounding result. On the GT audio I've removed the central guitar for the backing track, so you can join in and become John McLaughlin! As with all of these examples, patience and time are your friends, so build up speed, accuracy and stamina over multiple sessions, rather than dashing through the material leaving snags, mistakes and unpolished articulation unchecked.

PLAY



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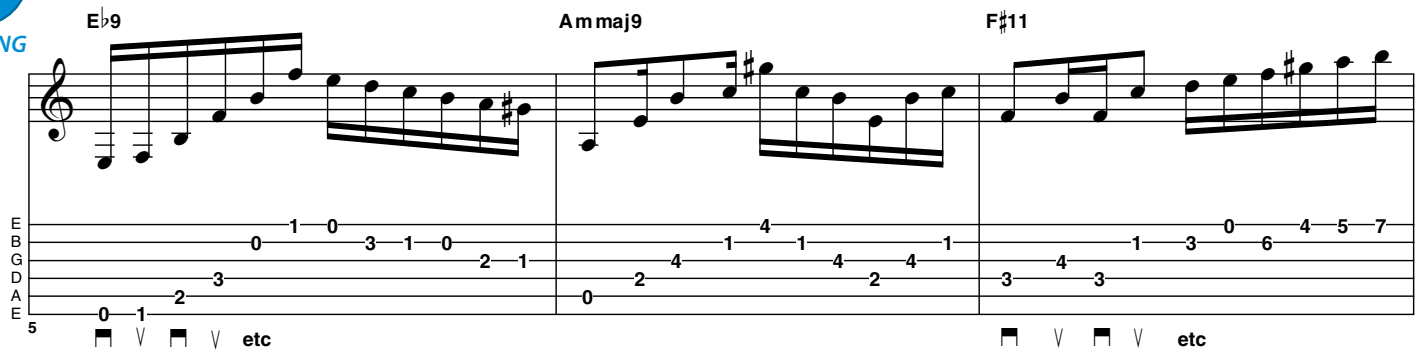
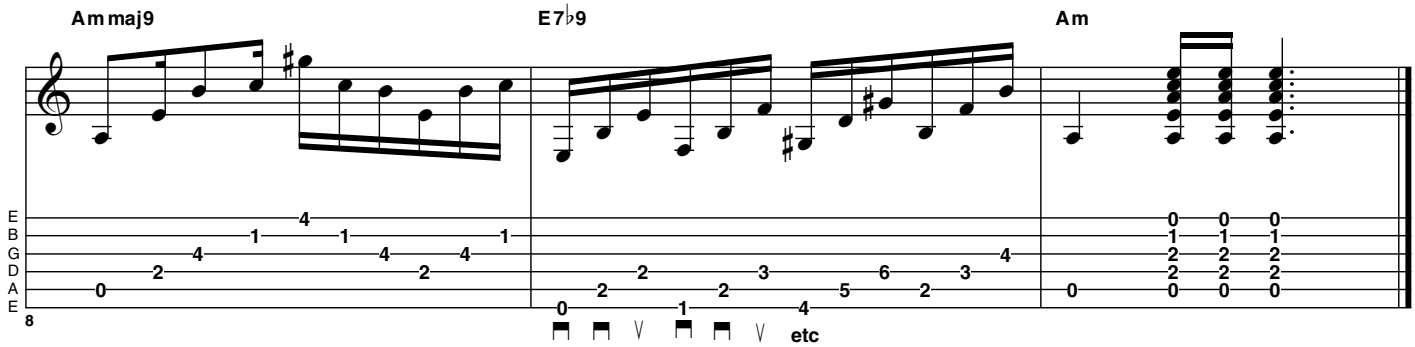




SILVIUS LEOPOLD WEISS
Fantasie No.9

ON VIDEO

Declan Zapala brings us a charming 'fantasie' from the most accomplished lutenist of the Baroque era. With its 'improvised' feel, this piece is a real roast for your fingers.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/3nFudpm
Key D minor **Tempo** 65bpm

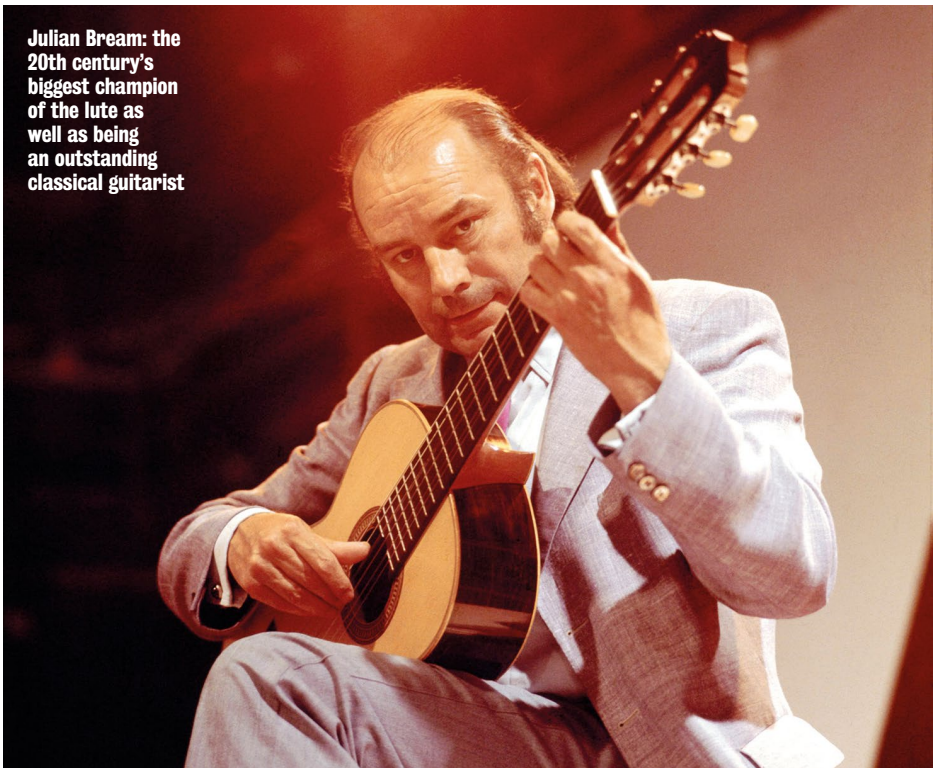
Will improve your…
✔ Two-part harmony
✔ Broken chord plucking ✔ Sostenuto

If Paganini had played the lute and lived during the Baroque era then he may well have been hailed as the greatest lutenist of his time. But he wasn't alive then, and he certainly didn't play lute. No, that crown belongs to the Poland-born composer and virtuoso Silvius Leopold Weiss. Thought to have written over 1000 pieces for lute during his life, Weiss led an exceptionally accomplished musical career which saw him receive appointments as court musician for a multitude of Polish and German princes and counts. His longest appointment was in Dresden as chamber musician for Prince Elector of Saxony 'August the Strong' which is where this month's arrangement would have been composed.

At points Weiss resided in the same vicinities as other eminent Baroque composers including Scarlatti and Handel and was regarded by his peers (including one JS Bach) as a formidable improvisor of Baroque counterpoint. Despite being closer in age to JS Bach (only two years his junior), Weiss was a friend of Bach's eldest son Willhelm Friedemann Bach and through him it is said that Weiss and JS Bach met and engaged in competitive improvisation.

Despite Weiss being one of the most prolific lutenists of his age he preferred to keep his notation to himself and published very few pieces during his lifetime. In fact he is only documented as having had one short piece, Sonata No.49, published prior to his death. Although many of his manuscripts have been lost it's likely they'll be unearthed at some point, as often happens with music of this era (one of the original manuscripts used for Bach's Allemande - see GT328 - was found in 1984 in an antique books shop!).

The Baroque era is perhaps remembered more for the composers who wrote for louder instruments like harpsichord and organ, as well as violin - Bach, Haydn, Vivaldi, and Purcell to name a few. Their chosen instruments remained popular after their deaths, as did their notoriety. Unfortunately for Weiss the popularity of the lute waned in the years that followed his death and didn't see a real resurgence until the 20th century and Julian Bream's enthusiasm for it. Enjoy this piece! GT



Julian Bream: the 20th century's biggest champion of the lute as well as being an outstanding classical guitarist

DAVID REDFERN/REDFERNS

NEXT MONTH *Declan arranges another Catalan folk song, El Noi de la Mer by* ***Miguel Llobet***

TECHNIQUE FOCUS
A Tale of Two Cities

The structure of this piece loosely takes the form of a Prelude & Fugue. The time signature and tempo change at the beginning of the fugal section in bar 21 can be a little disorientating, so master the sections separately before joining them together. One approach to achieving a clean tempo modulation is to set your metronome to 82bpm but ignore it as you practise taking run-ups from bar 19. As you enter bar 20, gradually slow down and once you reach its final notes latch your mind back onto the metronome's faster tempo and continue on your way.

TRACK RECORD Julian Bream performs his version in E Minor on his album Baroque Recital. Narciso does his own E Minor take on his album JS Bach / Weiss: Works For Guitar. And Nigel North performs the original manuscript on his lute album The Heart Trembles With Pleasure: Music For Lute by S L Weiss, Vol. 1'. John Williams plays his version in D Minor on his album The Baroque Album. Spoilt for choice!

PLAYING TIPS

[Bars 1-20] This first section can be described as the prelude built around a melody with accompanying bass. For each of the opening three bars the goal is to sustain a static chord for the first eight notes. Bar 3 makes this challenging as we run out of fingers to hold the 1st fret on the sixth string. As a 'hack' try briefly holding a diagonal barré with the first finger so that the tip holds the A note on the 2nd fret, third string (G) and the back of the finger holds the F on the 1st fret, sixth string. In bar 5 explore your sostenuto further by overlapping the notes so the two voices can be heard independently - play them separately at first to get a feel for how they sound. The E7 chord at the start of bar 8 can be a little challenging to place in a relaxed fashion - you can flow into the bar a little more smoothly by preparing the fourth finger beforehand at the end of bar 7. Bar 8 actually has a relatively simple repeated descending p-a-m-i cross-string pattern. With that idea in mind be on the lookout for groups of four notes which are all on different strings (such as the first four notes of bar 9) and approach it as a broken chord where each note is plucked by its own dedicated finger; the 'a' finger taking the highest note, and 'p' taking the lowest.

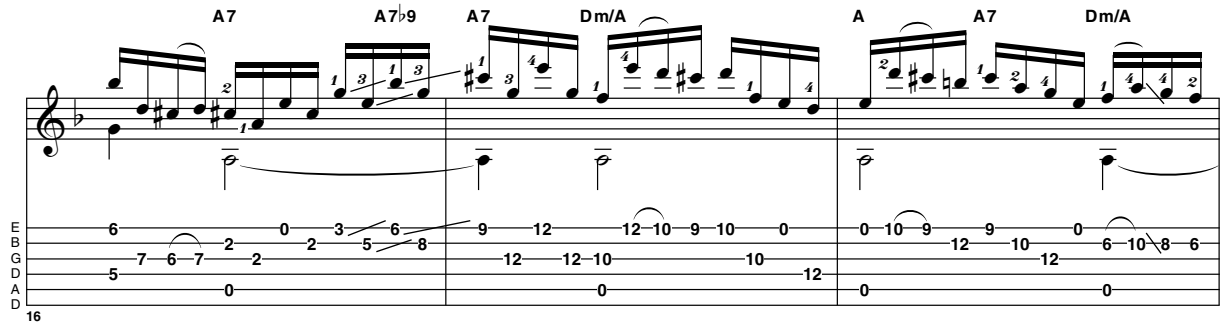
PLAY

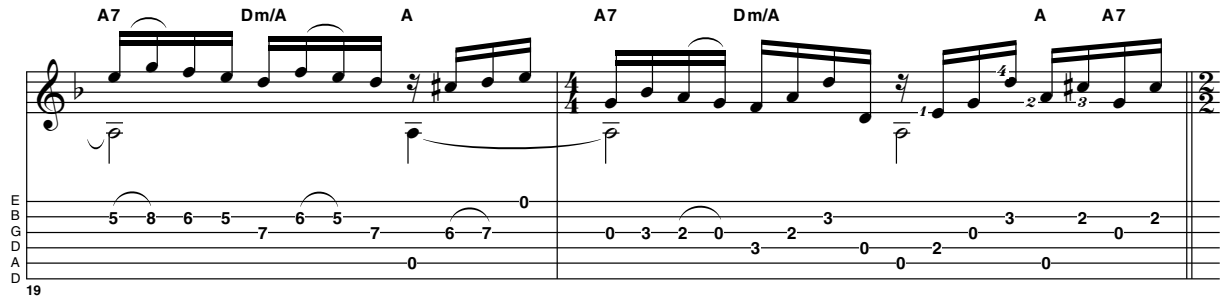
VIDEO

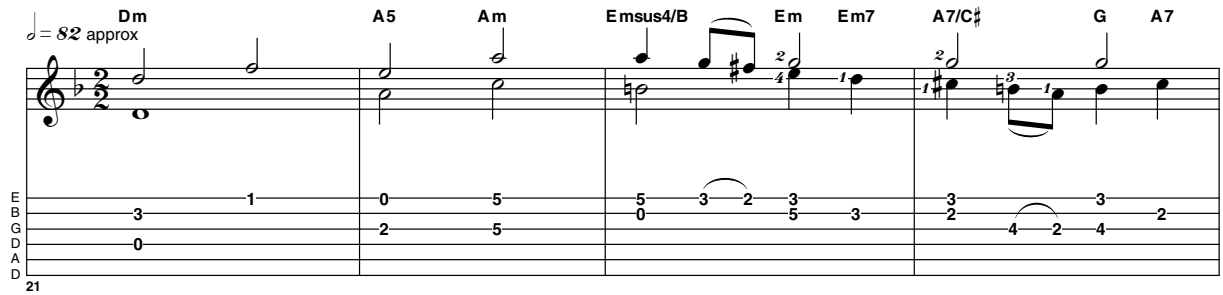
PLAYING TIPS

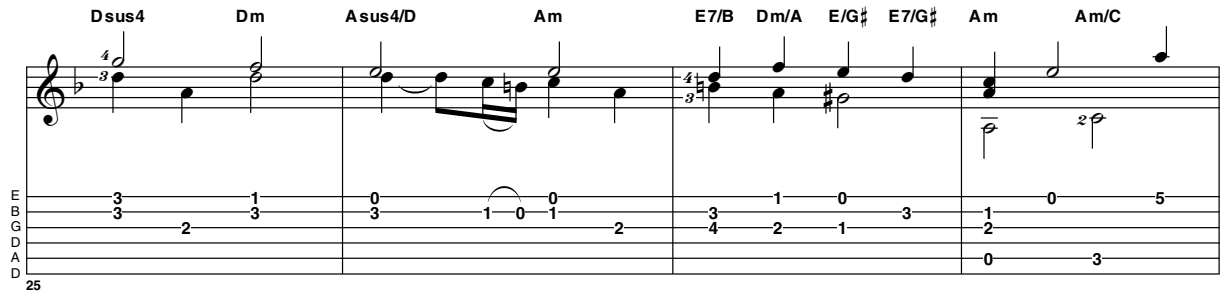
Beat two of bar 15 involves holding a barre on the 3rd fret. It's tricky to hold but thankfully very brief, so practise it in short bursts so you don't risk burning out your fretting hand. As you pass from bar 16 into 17 make things easier by taking it in pairs of notes separated by a shift. Hold the shape between the first and third fingers as you shift up, and then open the third finger down onto the third string as the first finger shifts up to the high C# of bar 17.

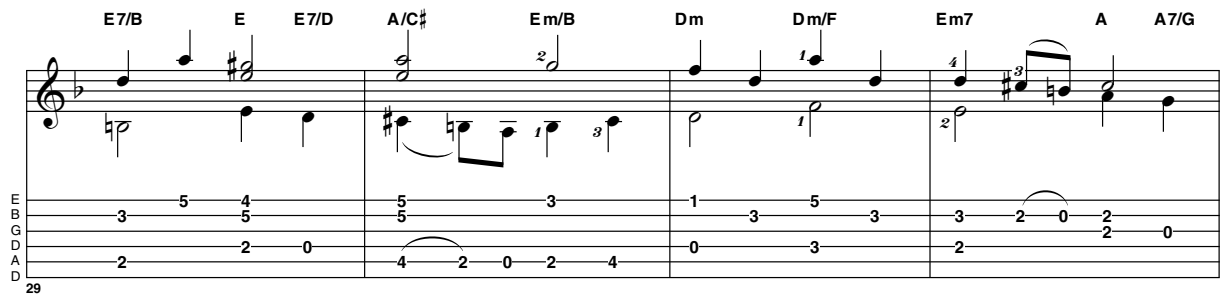
[Bars 20-46] As we move into the fugal section at bar 21 this changes to two independent melodic voicings. To bring these lines out clearly we must connect the notes legato where changes in one line does not affect the other. Playing the separate voicings in isolation, then once you have a feel for how they sound, start practising them in unison. A nice way of playing bar 37 is to shift first and fourth fingers up from first position up to the fifth position notes while holding the same fretting-hand shape. Achieve bar 40 by holding a barré at the 3rd fret for the first two notes then shifting that down to first position for the 1st-fret C, while adding the second finger onto the bass E. Bars 43-46 build to a fiery repeated arpeggiated figure from bar 47.











PLAYING TIPS

[Bars 46-end] During the ascending sequence it is very easy to carry tension between bars only to lose control as you enter the final bar. This is the perfect opportunity to try out my regularly parroted 'click fix' idea whereby you play through all the notes with zero fretting-hand pressure (as though you're trying to play everything as a harmonic). Once you get used to the movements with zero pressure, gently start to add it back and you will find you can move into bar 47 with ease. Bars 47-54 are very much the climax of the piece and despite being quite busy are relatively simple under the fingers. The section alternates between a single broken chord and a descending scale. Ensure the opening bass note of each bar sustains throughout its bar (though we cheat at the end of bar 51 where we hold the B♭ on the 8th fret of the fourth string; but don't worry, by that point there will be sympathetic resonance of the note coming from the sixth string). Use the slur during the descending scale bars to help punctuate the line and give your picking hand a breath!

PLAYING TIPS

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30-MINUTE LICKBAG

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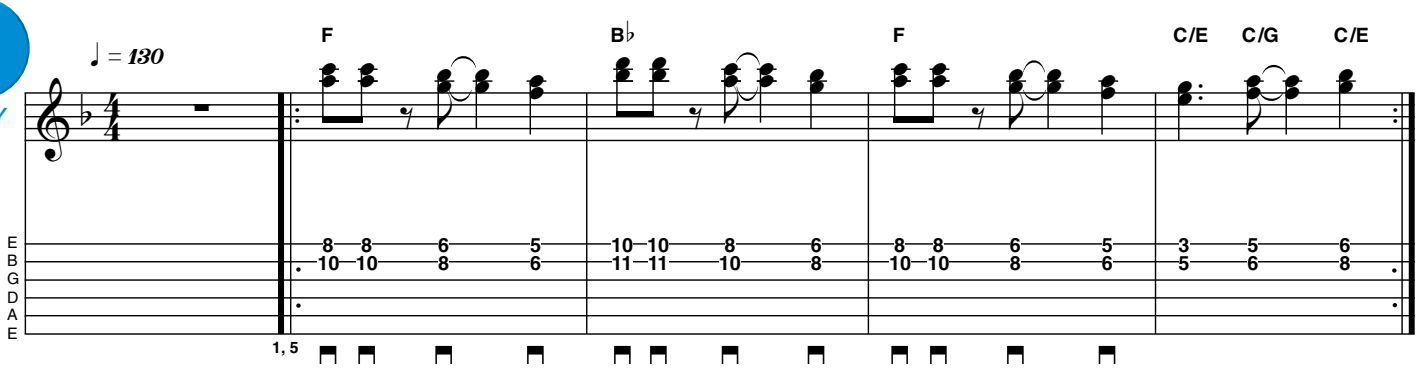
Jamie Hunt of BIMM Bristol brings you another fine selection of licks to learn at easy, intermediate and advanced levels.

EXAMPLE 1 **AL GORGONI**

Al played lead guitar on Van Morrison's hit, Brown Eyed Girl, among hundreds of other New York sessions. This phrase is in F Major and uses Minor and Major 3rds, along the first and second string, to create a melodic theme. Use a combination of palm muting and fretting-hand muting (relaxing the fingers), to create the rests in bars 1-3. Set your amp to clean, select the neck pickup, roll your tone control back a little to smooth out the treble frequencies, and add some reverb.

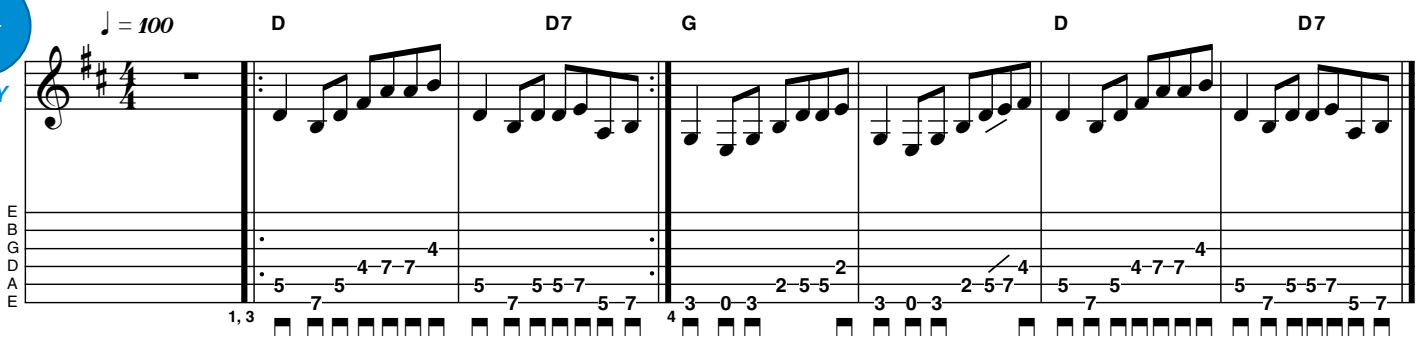
PLAY



EXAMPLE 2 **ROBERT WHITE (FUNK BROTHERS)**

This sequence moves between the D Major and G Major Pentatonic scales while targeting the notes from the D Major (D-F#-A) and G Major (G-B-D) triads. This outlines the underlying harmony while achieving a moving motif. Use downstrokes for consistency within the tone, phrasing and eighth-note feel. To get the sound, set your amp to clean, and select your middle pickup position. Roll the tone back a little to achieve a smooth, warm tone, and add reverb.

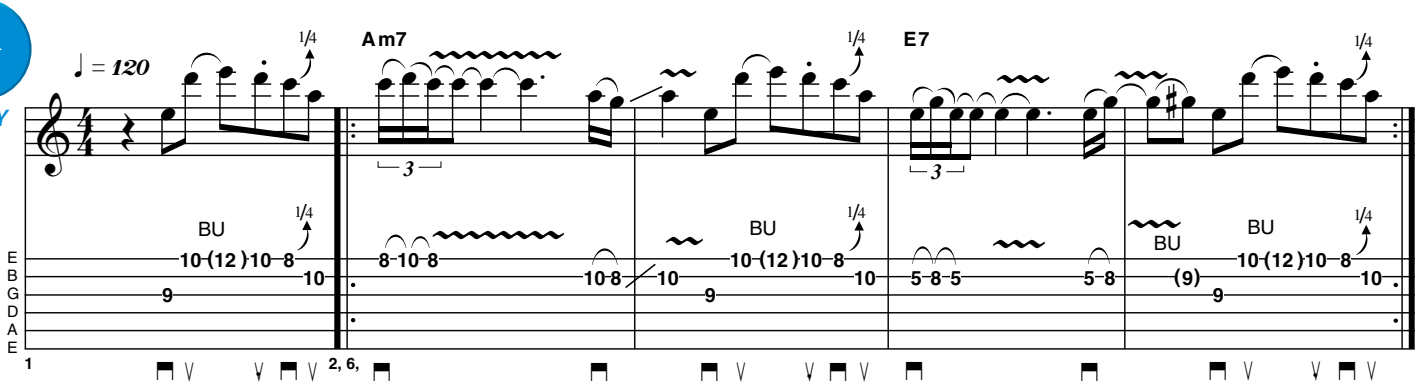
PLAY



EXAMPLE 3 **PETER GREEN**

This example mostly uses A Minor Pentatonic scale. However, the string bend leading into the final bar, introduces a G# note. This implies A Harmonic Minor, and reinforces the Major 3rd quality of the E7 chord. Select the overdrive channel on your amp and set the gain just past 12 o'clock. Boost the bass and mids, to thicken up your sound, and select your bridge pickup for some bite. A generous amount of reverb will bring further sustain and size to your notes.

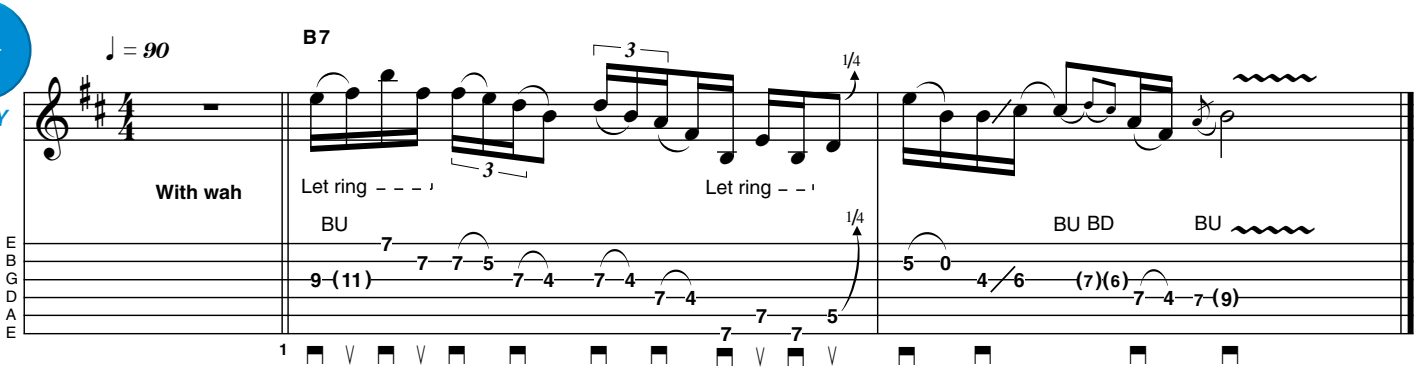
PLAY



EXAMPLE 4 **ROBIN TROWER**

This B Minor Pentatonic idea begins with classic blues figures. Take note of how the pull-off to the open string (bar 2) allows the fretting-hand position to reset for the closing phrase. Here, slides, bends, and pull-offs bring expression to each note in the bar. Use neck pickup and set the amp's gain high enough to sustain. A UniVibe effect brings further shape and expression. However, you could achieve a similar result with wah and chorus. Add delay and reverb for more ambience.

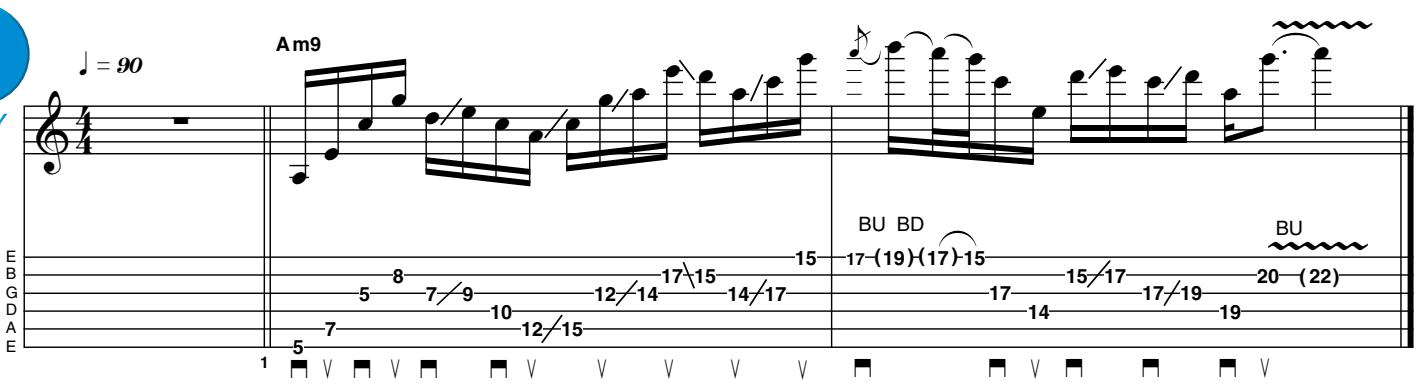
PLAY



EXAMPLE 5 **CARL VERHEYEN**

A Minor Pentatonic is your friend here. The intervallic jumps allow for a large area of the fretboard to be utilised, but the consistent direction changes make it easy to tie yourself in knots. So, be mindful of your fretting-hand finger choices. Make sure you play the final slide with your third finger, as this allows for a smooth transition into the closing notes. Go for your neck pickup, set your amp to clean and add some smooth overdrive . A medium delay with provide the final touch.

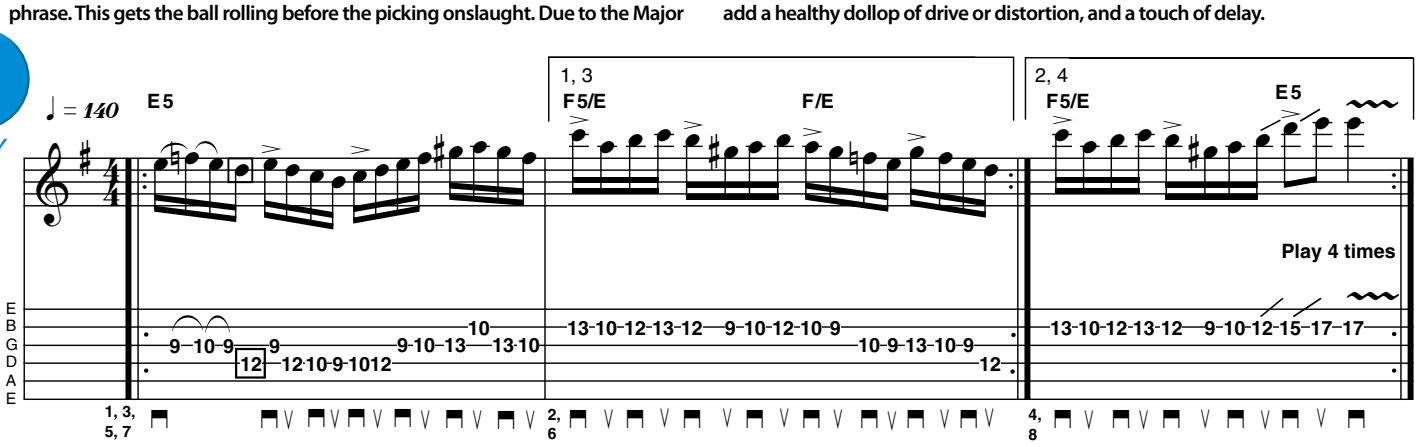
PLAY



EXAMPLE 6 **GUS G**

Here's an alternate picking workout in E Phrygian Dominant. Take note of the hammer-on, pull-off, hammer on from nowhere sequence that starts each phrase. This gets the ball rolling before the picking onslaught. Due to the Major 3rd (G#) we get a wide stretch between 10th and 13th fret, third string. Work slowly to get familiar with the fretting-hand positioning. Use your bridge pickup, add a healthy dollop of drive or distortion, and a touch of delay.

PLAY



BILLY GIBBONS

Brought to you by...
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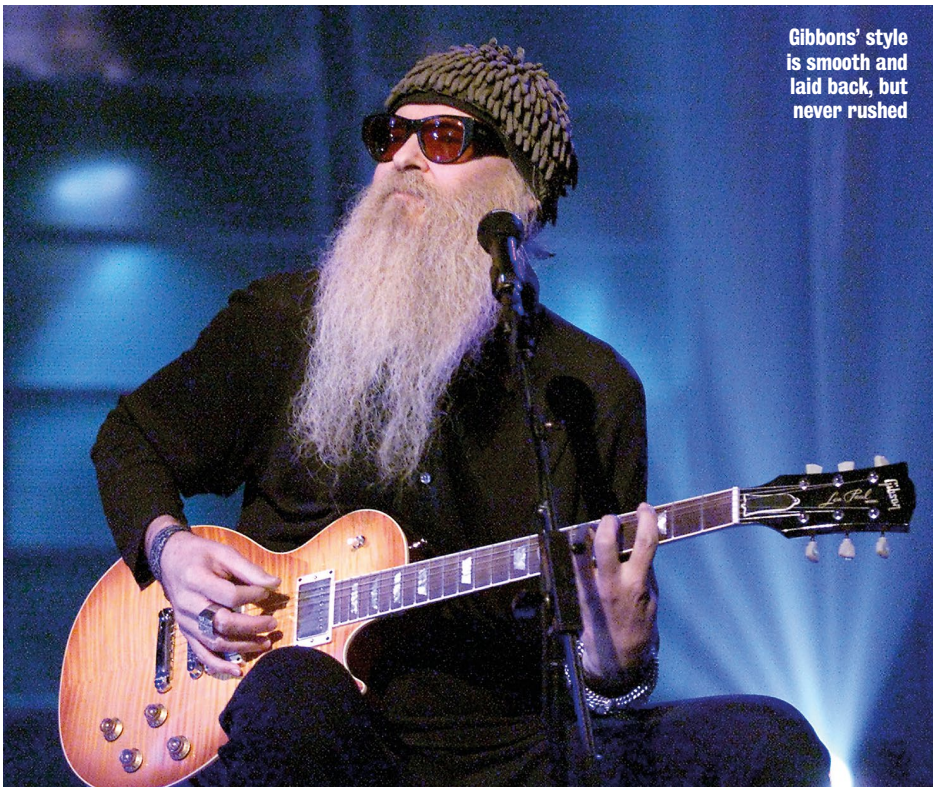
Join **David Gerrish** this month as he examines the slinky style of that defining voice of Texas blues and 80s rock, ZZ Top's Billy F Gibbons.



Gibbons' style is smooth and laid back, but never rushed

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: Various	✔ Blues phrasing
Tempo: Various	✔ Hybrid picking
https://bit.ly/3nFudpm	✔ Shuffle feel

Few players are able to more greatly embody a genre than Billy Gibbons and Texas blues. As lead vocalist and guitarist with ZZ Top, whose sound mixes muscular riffs, deep shuffle grooves and tongue-in-cheek lyrics, Billy and the band perfectly capture the ethos of Texas life.

Born in Houston in 1949, Billy grew up in a family of musicians keen to nurture his passion for music. He was introduced to a melting pot of genres and it wasn't long before Billy fell in love with the music of bluesmen such as Jimmy Reed, BB King, Howlin' Wolf, T-Bone Walker, Freddie King and Lightin' Hopkins.

Gibbons got hold of his first guitar at age 13 and began playing along to his favourite artists. He formed a number of bands including The Moving Sidewalks, who opened for Jimi Hendrix. In 1969 Billy joined up with bassist Dusty Hill and drummer Frank Beard to form ZZ Top, the group that propelled him in to the spotlight and allowed his guitar skills to shine.

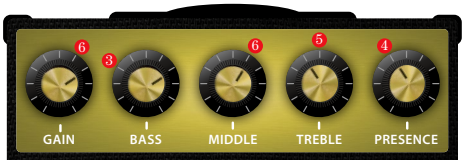
ZZ Top's early sound focused on feel-good, groove-based shuffles with raunchy guitar tones. The band toured extensively through the early 70s and released five studio albums, gaining extensive airplay on radio, growing their fanbase, and propelling them to blues-rock stardom. However, this gruelling schedule and new found fame began to take its toll and in 1977 they took a hiatus that lasted for nearly three years.

Upon their return they found that the musical climate had shifted considerably so chose to adapt in order to stay relevant. Gibbons pushed for a more modern approach, including the use of drum machines, synthesisers and sequencers to complement his trademark guitar sound. The band was also keen to delve in to the then untested MTV market, embracing the new invention of the era, the music video, which greatly contributed to their success.

It was around this time that they stumbled upon an unintentional new visual gimmick in the adoption of full chest-length beards, a decision that Billy claims was originally intended as a disguise to keep a low profile during the band's hiatus but, on reforming, the beards remained and became part of the group's signature look. All of this, combined with minimal stage choreography and matching guitars (sometimes revolving, or fur-clad), gave the band the commercial appeal that it needed, and ZZ Top broke into the mainstream when MTV leapt on their 1983 album, Eliminator.

Despite the adoption of a more modern production, Billy's guitar sound remained true to his Texas roots, with its strong connection to the emotive phrasing of his early influences. The thick, tube-driven tone and laid-back feel was still very much a part of the sound, so we continue to see their songs decorated with Minor Pentatonic lines alongside traditional blues licks, plus Gibbons' trademark pinch harmonic 'squealies', shuffle riffs, pick-and-fingers-style playing and two-note chord shapes. The band's sound may have morphed over the years but their philosophy has remained unchanged; they're not looking to change the world, but simply to have a good time. GT

NEXT MONTH *Join David as he dives in to the stylings of another Texan;* ***Eric Johnson***



Get the Tone

Gibbons has used many guitars but is probably most known for his 1959 Les Paul , 'Pearly Gates'. He has been a keen user of Marshall plexi amps, though more recently likes Magnatone. Go for a rich, tube-style tone with delay, and a light pick attack. Gibbons uses very light strings (.007s!) and has reportedly never broken one, a testament to his feather light touch.

TRACK RECORD No album captures the no-frills sound of early ZZ Top as well as Tres Hombres. This 1973 release perfectly showcases Gibbons' command of Texas blues guitar, on tracks like La Grange and Jesus Just Left Chicago. If the 80s style is more your flavour, then 1983's Eliminator, which includes Gimme All Your Lovin', Sharp Dressed Man and Legs, demonstrates the shift to a more commercial sound.

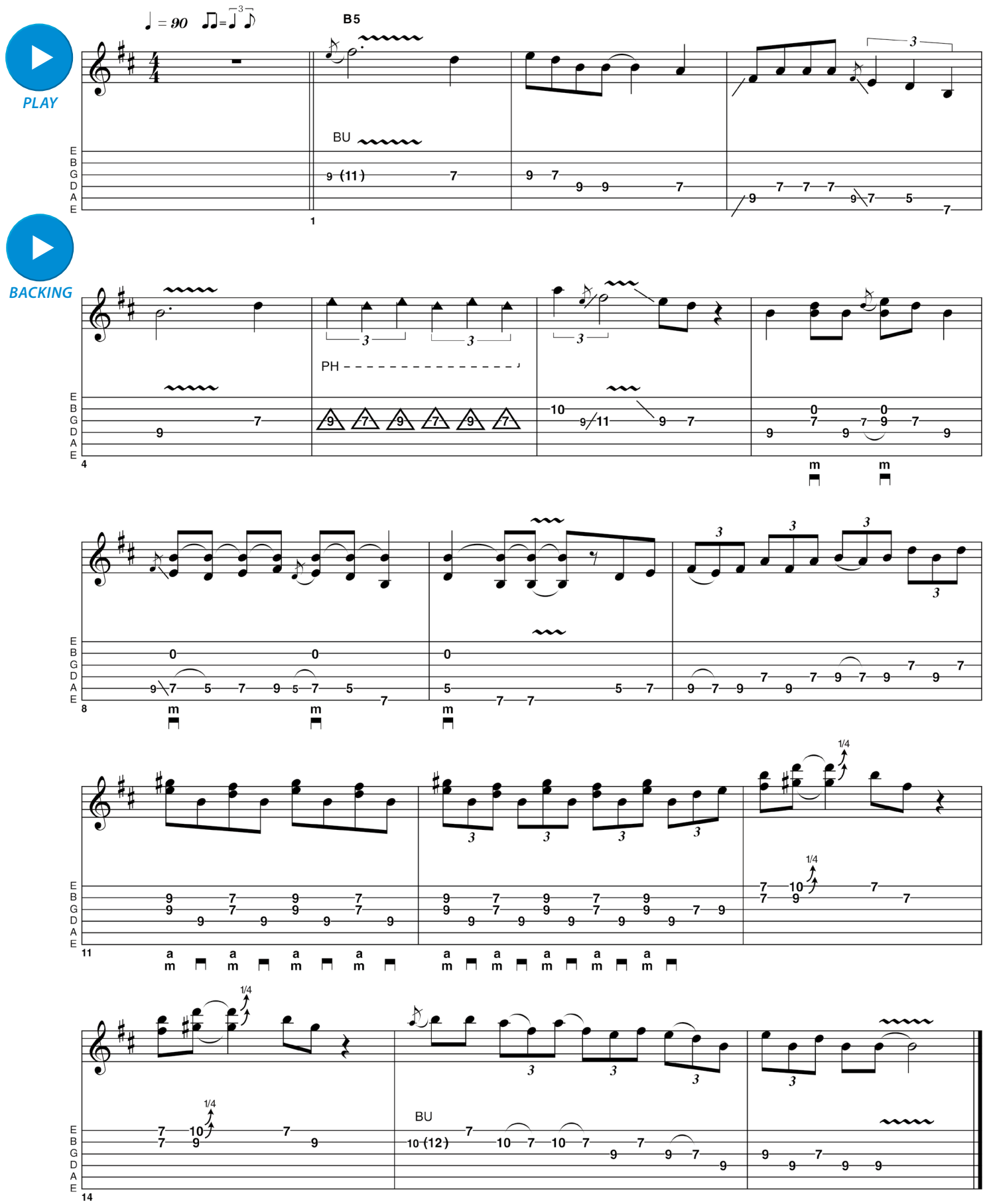
SCOTT GRIES/IMAGEDIRECT

EXAMPLE 1 **ONE-CHORD SHUFFLE**

This study includes many of Billy's signature techniques. The pinch harmonics in bar 5 combined with the crotchet triplets are classic ZZ Top and the inclusion of the hybrid-picked open strings in bars 7-9 are another common feature. Keep a relaxed, 'back of the beat' feel throughout - and don't hit the strings too hard!

PLAY

BACKING

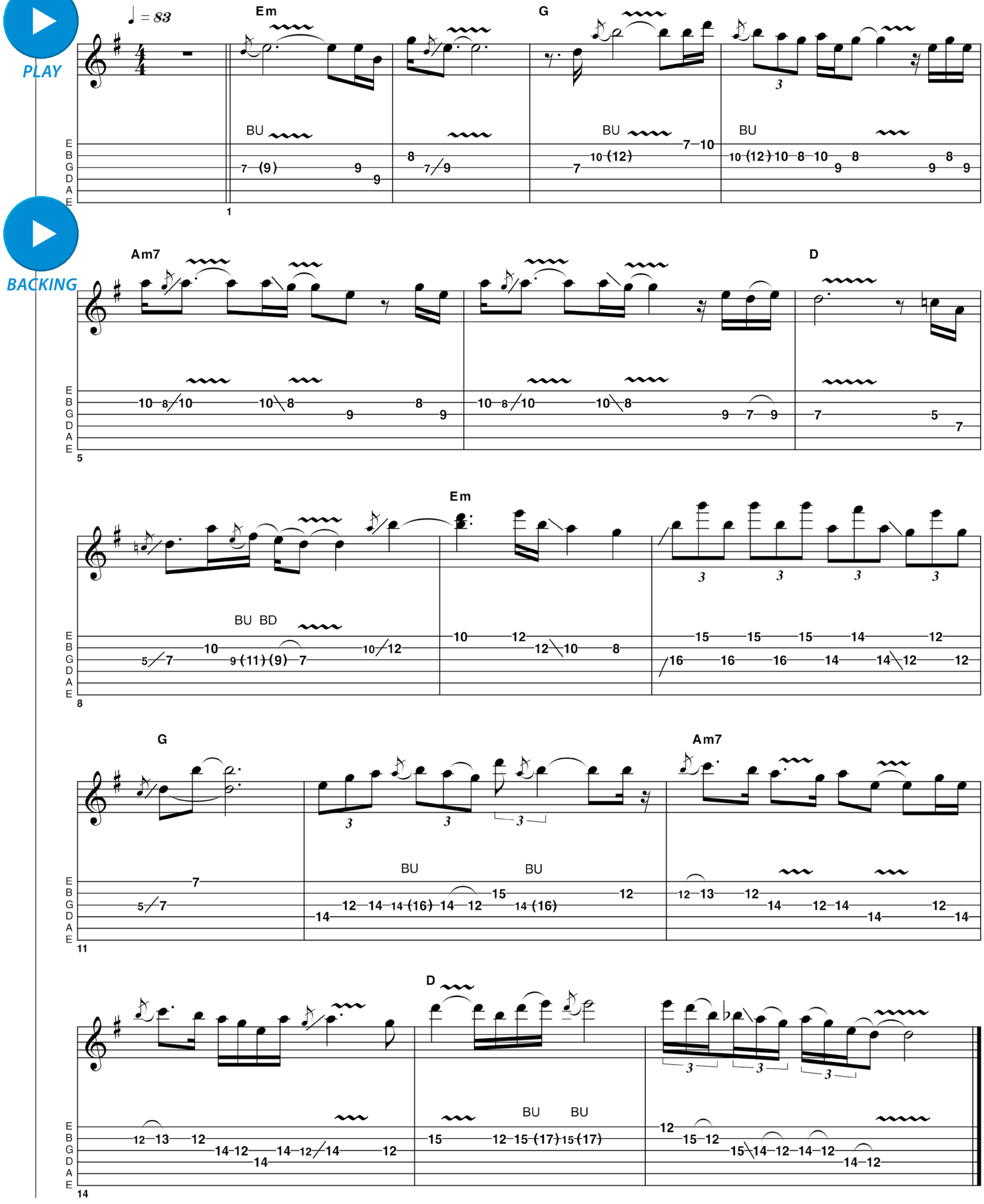


EXAMPLE 2 MELODIC BLUESY PHRASING

This solo focuses on expressive, melodic ideas. You'll notice a lot of long sustained notes that lean on chord tones to capture the underlying harmony. Don't go too extreme with the vibrato as Billy's style is fairly subtle, and pay close attention to slides, hammer-ons and pull-offs to get the correct phrasing and smooth sound.

PLAY

BACKING



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LED ZEPPELIN

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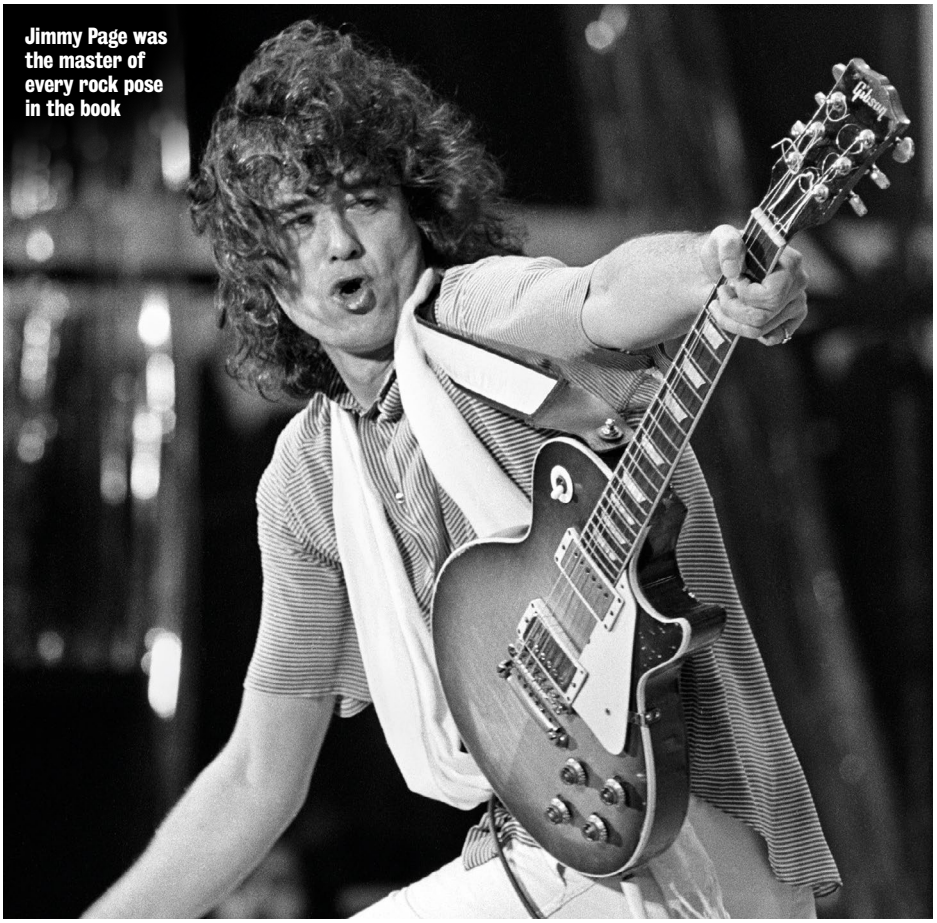
This month **Martin Cooper** checks out the 'early era' sound of classic rock icons Led Zeppelin, and their groundbreaking guitarist and producer.



Jimmy Page was the master of every rock pose in the book

ABILITY RATING

✪ ✪ ✪ ✪ ✪ **Moderate**

Info	Will improve your
Key: E major	✔ Rhythm & lead playing
Tempo: 94bpm	✔ Theory knowledge
https://bit.ly/3nFudpm	✔ Timing

Led Zeppelin is one of the best-known rock bands of all time. The band formed in 1968 and featured guitarist Jimmy Page, singer Robert Plant, bass player John Paul Jones and drummer John Bonham.

The band released its debut album in 1969 and it became a top 10 hit in the UK and US. Although today they would be described as a classic rock group, at the time their early albums were hailed as the beginnings of heavy metal. They went on to influence artists such as Eddie Van Halen, Deep Purple, Dream Theater and Aerosmith, and more recently Greta Van Fleet.

Additionally, they are credited as having helped propel rock gigs into stadiums and popularise the album format where songs were viewed as being part of a collective, rather than standalone items.This ethos also meant that they resisted releasing singles.

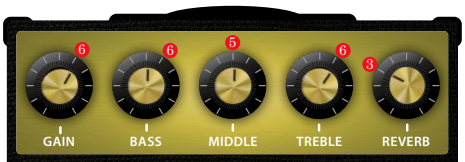
Their career was full of highlights, such as in the 1970s holding the record for highest concert attendance, when they beat The Beatles with a crowd of 56,800 people in Florida. However, as is often unfortunately the case when rock stars seem to have the world at their fingertips, the lifestyle caught up with them and, when drummer John Bonham died in 1980, Led Zeppelin decided to call it a day. They reunited for a one-off gig at London's O2 Arena with Bonham's son Jason playing drums for the evening, and Page and Plant have continued to record together on occasion. But to all intents and purpose Led Zeppelin ended in 1980.

Jimmy Page's career began as a session player, where he recorded with the likes of Shirley Bassey, The Rolling Stones and Van Morrison, and he often played on stage with Eric Clapton and Jeff Beck. His playing style is a blend of rock, folk and blues and he has gone on to influence countless guitarists and help to sell millions of Les Paul guitars.

The track this issue features the type of harmony that Jimmy Page often used in his compositions, and some of the techniques and playing styles that he employed. We're in the key of E Major as far as the chart goes (E-F#-G#-A-B-C#-D#) but the harmony is focused on the E Mixolydian mode E-F#-G#-A-B-C#-D, so you can think of the track as a V-IV-I progression in the key of A Major (A-B-C#-D-E-F#-G#). There is also a G note and a C note over the A Major which gives this chord a 'Major blues meets Mixolydian' sound as well. The solo is built largely around the E Minor Pentatonic scale, (E-G-A-B-D), so while there's quite a bit going on theoretically, in practice it's fairly simple classic blues-rock. Your aim here is to imbue it with Page's early fire and drama. GT

> *"When John Bonham died in 1980, Led Zeppelin decided to call it a day, only reuniting for a one-off gig with son Jason on drums"*

NEXT MONTH *Martin examines Red Hot Chili Peppers' guitarist* ***John Frusciante***



Get the Tone

Jimmy Page is one of the most iconic Les Paul players, but on early albums often used a Fender Telecaster. Page used a plethora of different amps and it's a classic guitar into classic amp sound we're looking for. Don't use too much gain; let the power amp do the work in producing a natural overdrive. Light to medium reverb or delay completes the tone.

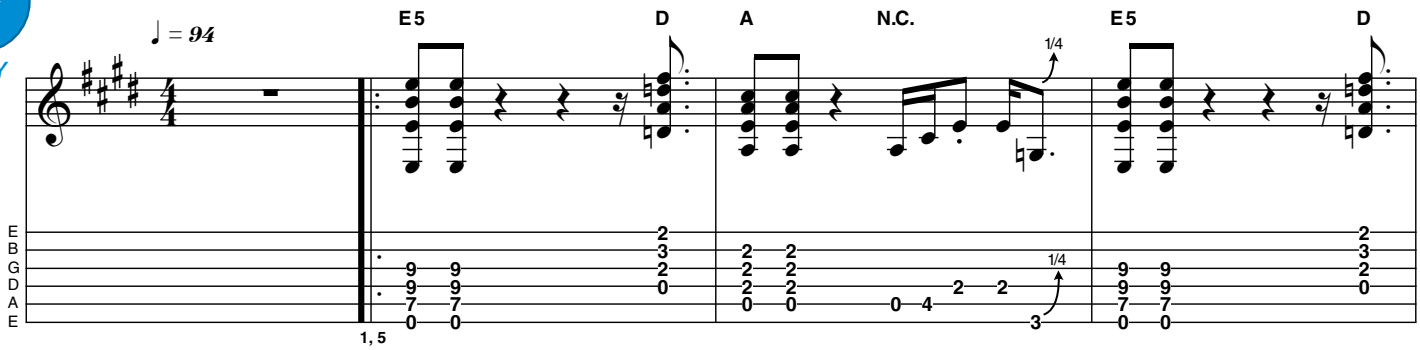
TRACK RECORD The eponymous debut album from 1969 features Good Times, Bad Times, Dazed And Confused and Communication Breakdown, and was pretty much their live set played straight down. The follow-up album Led Zeppelin II (released the same year) is a far more 'produced' affair and includes Heartbreaker, What Is And What Should Never Be, Whole Lotta Love, Ramble On, and Moby Dick.

KEVIN MAZUR/WIREIMAGE

EXAMPLE 1 **RHYTHM GUITAR**

Space is key here as Page was great at fitting parts together to create a whole piece, so you'll notice there's a lot of room for the track to 'breathe'. Timing will obviously be crucial here (Jimmy could be quite frantic at times), and watch out for the syncopated 16th notes in the rhythm guitar part, on the 'e' of '4 e and a'.

PLAY



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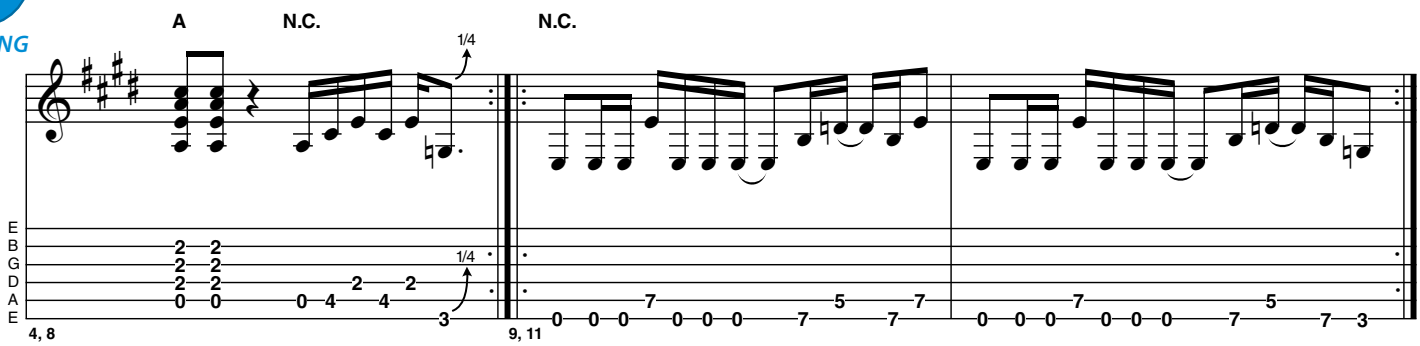
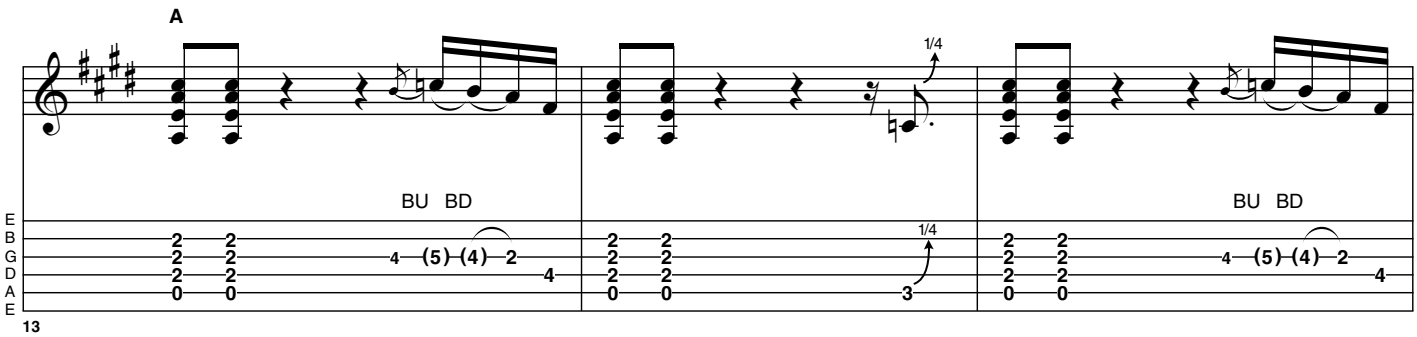
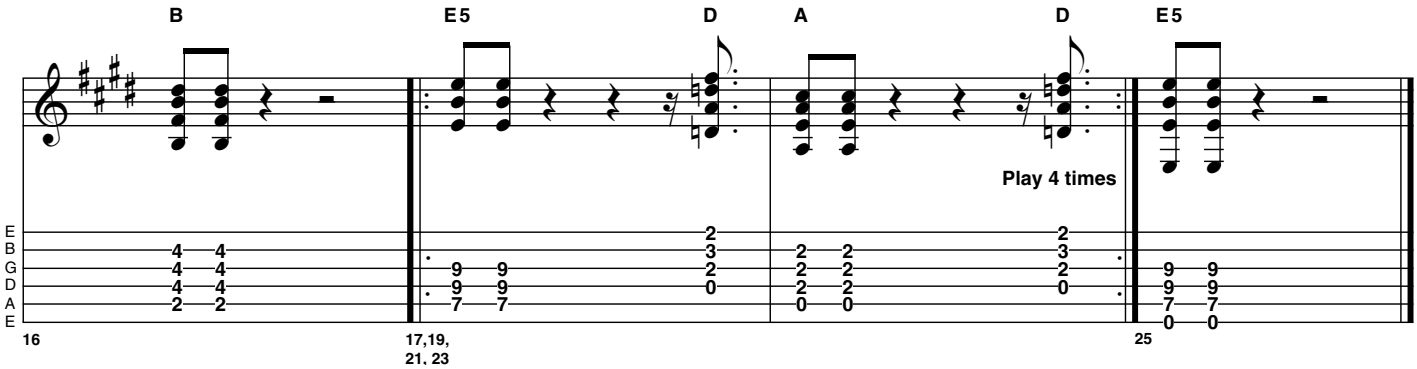


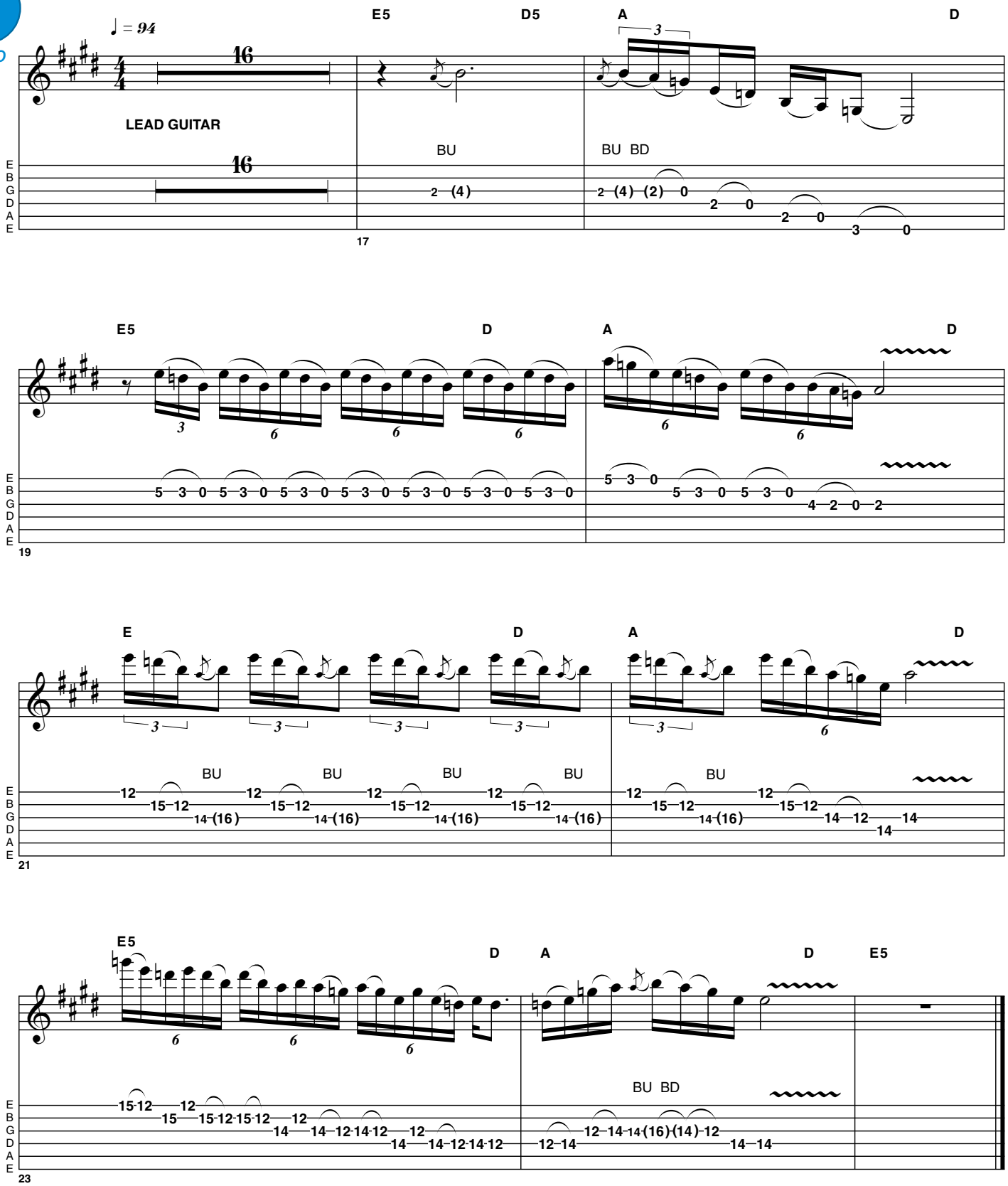


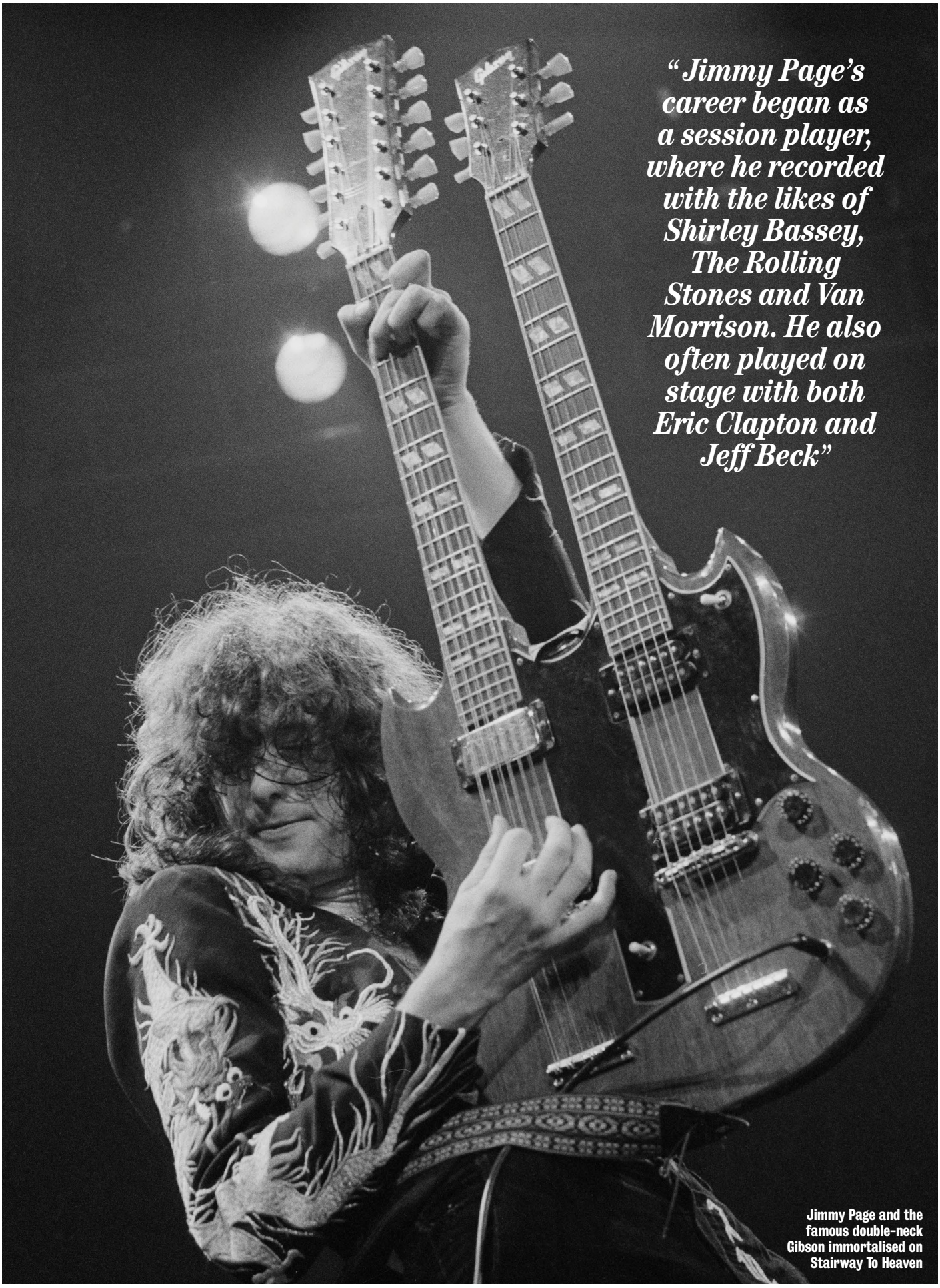


EXAMPLE 2 LEAD GUITAR

The solo features several of Jimmy's signature ideas, including pull-offs to open strings (make sure there isn't any unwanted string noise), bluesy bends, and repetitive ideas. Although Page's playing was very off-the-cuff, he always knew exactly how to make his solos exciting, so see if you can emulate this too.

SOLO





"Jimmy Page's career began as a session player, where he recorded with the likes of Shirley Bassey, The Rolling Stones and Van Morrison. He also often played on stage with both Eric Clapton and Jeff Beck"

Jimmy Page and the famous double-neck Gibson immortalised on Stairway To Heaven

MICHAEL PUTLAND/GETTY IMAGES

JOHN PETRUCCI

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Charlie Griffiths says live the dream, get lost in a train of thought and awaken your picking mastery with these prog metal techniques.

John Petrucci plays his Music Man 'Majesty' signature model

ABILITY RATING

★★★★★ Advanced

Info	Will improve your
Key: Various	✔ Alternate picking
Tempo: Various	✔ String crossing
https://bit.ly/3nFudpm	✔ Mixed note groupings

Since Pull Me Under hit the MTV airwaves back in 92, Dream Theater's John Petrucci has remained one of the most highly respected players; not only in the genre, but also in the wider guitar community. As a testament to his technical mastery of the instrument, as well as a seemingly endless supply of creative ideas, Dream Theater's impressive discography is as varied as it is long. From the prog metal genre-defining Images And Words, to the conceptual piece Scenes From A Memory, to the thrashy Train Of Thought, to A View From The Top Of The World, which features the Grammy-winning single The Alien. Upon receiving the award John joked, "This song is in 17/8, so try to tap your foot to it!" - proving that accolades are still possible for those who refuse to compromise their artistic vision. As well as all this, John has appeared on three albums with Liquid Tension Experiment as well as recording two solo records: Suspended Animation and Terminal Velocity. He has also frequently been a member of the G3 tour alongside Joe Satriani and Steve Vai, which must surely earn him Guitar God status.

Petrucci's sound is a combination of his signature Boogie JP2C, which is based on the classic 2C+ tone and his Ernie Ball Music Man signature range, said to be one of the most successful signature guitars.

John is well known for his incredibly accurate and fast alternate picking, which is from the school of Al Di Meola and Steve Morse, with a good dollop of Metallica attitude thrown in for good measure.

Our first example leans into that metal spirit with a relentless 16th-note alternate-picked workout that's sure to warm up your hands. This riff is based in the Diminished Octatonic scale that John has used in tracks like The Dark Eternal Night. The symmetrical nature of the scale makes riff creation a pleasurably inspiring experience, so it's definitely one to have under the fingers. Example 2 is a more typical 'groupings of six' shred guitar affair, but one that crops up in tracks like Metropolis Part 1 or the incredible outro to This Dying Soul. This particular lick is played in B Minor, but you should learn the pattern in as many keys and modes as possible.

Example 3 focuses on string skipping, developing better accuracy of hopping from string to string. This skill is expanded upon with example 4, which tackles alternate picked arpeggios. Tracks like the The Glass Prison undoubtedly take a cue from one of John's biggest influences, Steve Morse and the infamous arpeggios in Tumeni Notes. It's incredibly tricky, so build up speed slowly and focus on accuracy as it will improve your picking from string to string.

Our final example is inspired by Dream Theater's guitar and keyboard unisons. These sections are often non-guitaristic, which of course makes them a great thing to practise. Try using unusual interval jumps and less common shapes in order to expand your own creativity on the guitar. GT

NEXT MONTH *Charlie examines the style of GT's most famous past tutor,* ***Guthrie Govan***

Get the Tone

JP's tone comes from his MESA/Boogie amps and humbucker-equipped Music Man guitars. He's also a fan of Fractal's Axe-FX modellers. Go for a muscular sound; set your amp to 'just breaking up' then add a distortion pedal and possibly a second drive unit. John loves his delay, so add enough for extra dimension, but not enough to lose tightness in the sound.

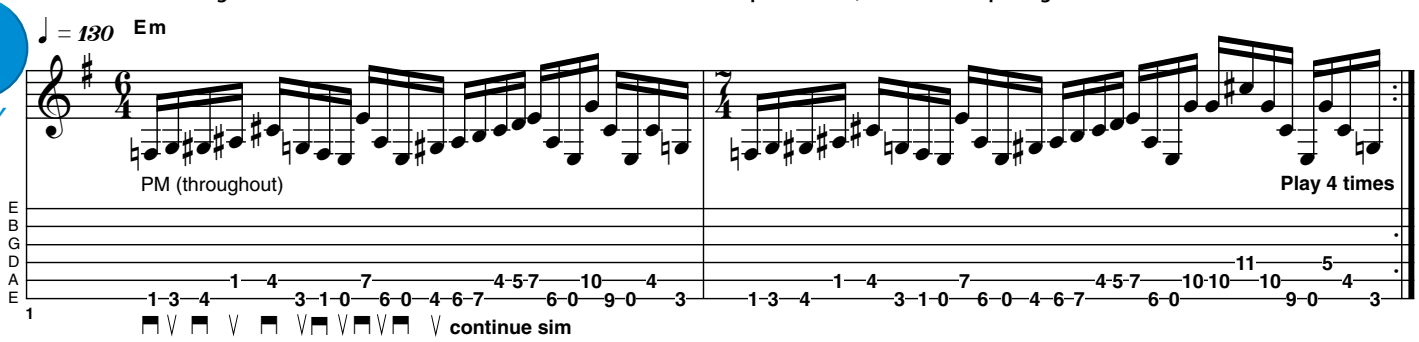
TRACK RECORD Dream Theater's 1992 album Images And Words is said to have more or less defined the prog metal genre, while 2003's Train Of Thought sees them push more into thrash territory. A View From The Top Of The World from 2021 features the Grammy winning single, The Alien, with its notorious 17/8 time signature, and Systematic Chaos offers The Dark Eternal Night with its Octatonic scale.

PER OLE HAGEN/REDFERNS

EXAMPLE 1

This riff is based in E Half-Whole scale (1-♭2-♭3-3-♭5-5-6-♭7) which has a symmetrical, repeating semitone/tone pattern which makes relatively easy to visualise across the fretboard. Use all four fingers to access the notes in each section of the fretboard and use palm-muted, strict alternate picking to maintain the momentum of the riff.

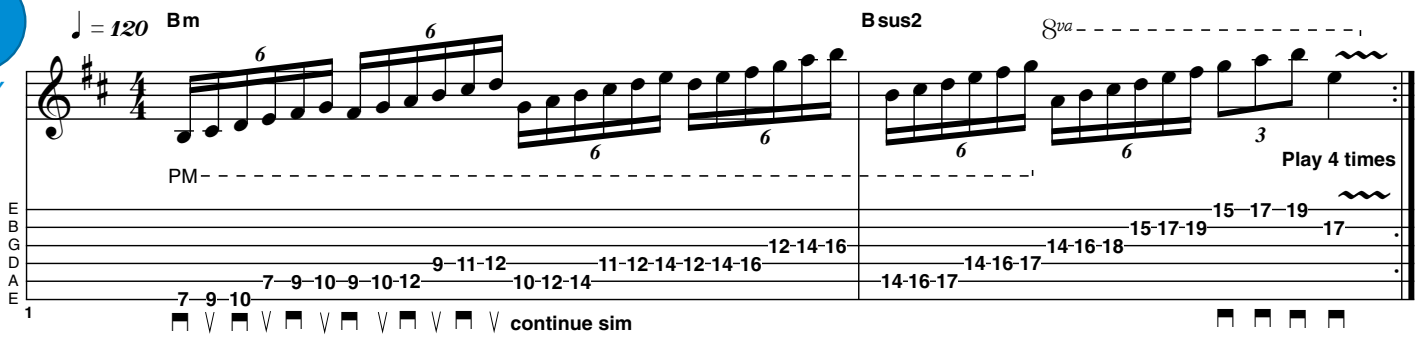
PLAY



EXAMPLE 2

This six-note ascending pattern is diatonic to B Aeolian mode (1-2-♭3-4-5-♭6-♭7). Begin each group of sextuplets with your first finger by position shifting and use your remaining three fingers to complete the shapes throughout. As you alternate pick, use the very tip of your pick to strike the strings to avoid becoming snagged.

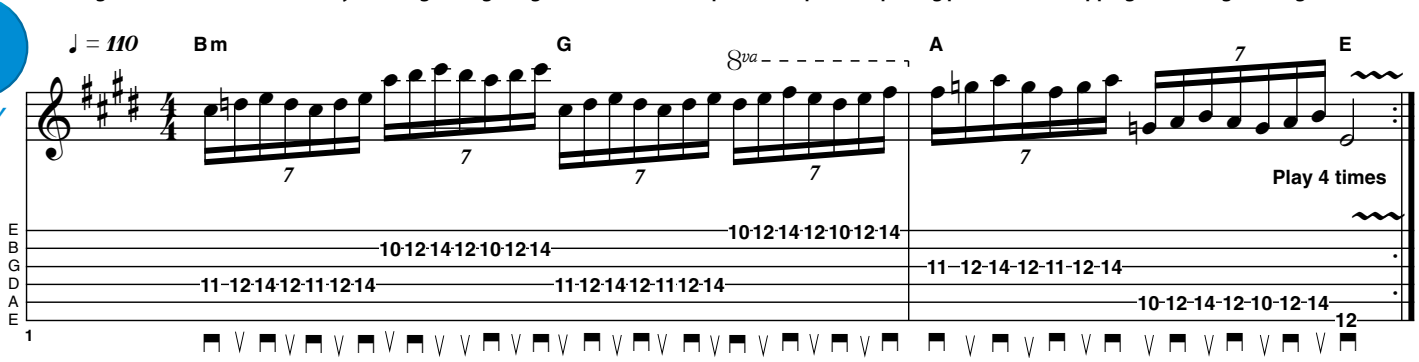
PLAY



EXAMPLE 3

This E Mixolydian (1-2-3-4-5-6-♭7) lick uses septuplets and string skipping to traverse the scale shape. Pick seven notes per string with alternate picking by first beginning and ending with a down stroke, then as you change strings, begin and end with an upstroke. Repeat this picking pattern while hopping from string to string.

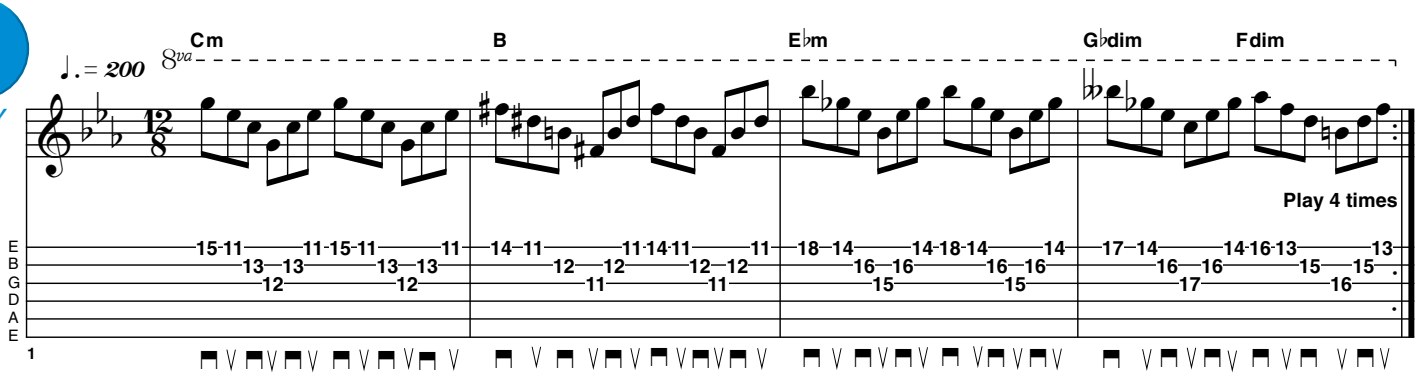
PLAY



EXAMPLE 4

Play these arpeggios with alternate picking, rather than the more common sweep picking technique. Start by repeating the initial six-note triad arpeggio until the picking pattern becomes ingrained into muscle memory, then work on playing through the remaining arpeggios using the same picking approach.

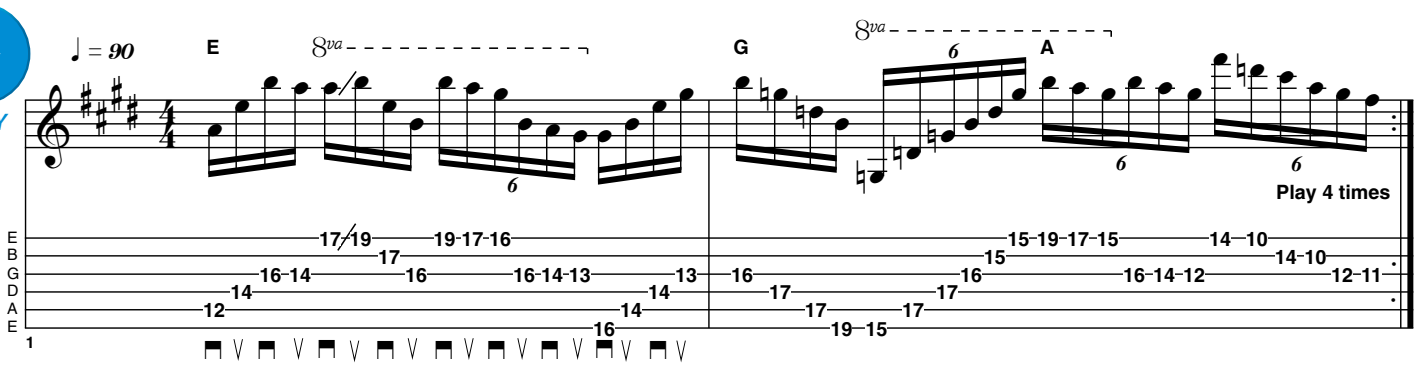
PLAY



EXAMPLE 5

This section is in the style of John and Jordan Rudess's melodic unison melodies and uses wide interval jumps and a combination of 16th-note and sextuplet phrasing. Pay extra attention to muting the unused strings with your fretting fingers in order to prevent unwanted open-string noise.

PLAY



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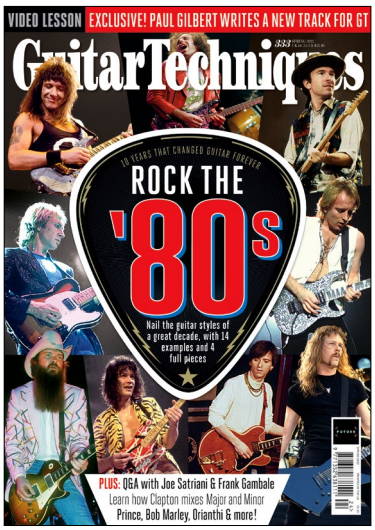
THE ROOTS OF VAN HALEN

As well as having bags of talent, EVH took ideas from his heroes in a variety of styles. Check out who, and how to do it too! Plus: Brett Garsed video; Chris Cain, Allan Holdsworth, Allman Brothers, Ron Thal, Doc Watson, Black Uhuru.



SPRING GT333

ROCK THE '80S

The 1980s s aw huge strides in guitar styles and techniques. We look at the great players that led the charge. Plus: style studies with Prince, Bob Marley, Orianthi and more. Fascinating Q&As with Joe Satriani and Frank Gambale.

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VIDEO & AUDIO https://bit.ly/3nFudpm

Barre chords are a vital part of every guitarist's vocabulary, including Nile Rodgers

BARRE CHORDS

Brought to you by... RGT@LCM

For the second instalment in his new series, **Simon Barnard** explores barre chords and their use across a range of musical styles.

ABILITY RATING

★★☆☆☆ Easy/Moderate

Info	Will improve your
Key: Various	✔ Use of barre chords
Tempo: Various	✔ Strumming
https://bit.ly/3nFudpm	✔ General rhythm skills

The word barre is derived from the French word barré, meaning to bar. In guitar terms, to barre means to lay your first finger across multiple strings, often all six, while using your remaining fingers to hold down a chord shape. One way of looking at this technique is seeing the first finger as a moveable capo. The benefit of this technique is that it allows the player to move chords up and down the neck with relative ease, once the technique has been mastered. For many it can be quite hard achieving clarity across the entire neck. However, with practice, the barre chord is a useful tool.

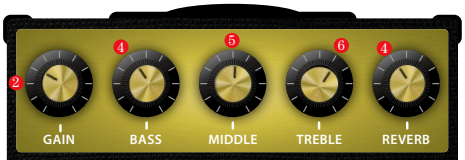
One of the key advantages of barre chords is that it allows players to transpose chord progressions with little regard to theory. For example, if a guitarist wanted to transpose a simple progression using barre chords, say, C-Am-F-G up a tone to D-Bm-G-A they would simply take each chord shape and move it up two frets to achieve the same progression in the new key. If a pianist wanted to transpose the same progression, they would need to be aware that the key of D Major contains two sharps and that some of their chords may contain the black notes of F# and C#.

In order to play barre chords successfully, guitarists need to rest their thumb on the back of the neck, while pushing down with their first finger. The remaining fingers will then be used to form a chord shape. This can be quite strenuous at first, especially if using a guitar with heavy strings and a higher action, such as an acoustic guitar. The early stage player is likely to feel some pressure on their wrist and forearm, but this will subside once the muscles become more developed. The most common barre chords are E shape and A shape chords, where the open E and A chords are formed next to the first finger (like it was the nut). There are other shapes (C, G and D) which should be explored (and of course Minors and 7ths too). You might want to Google the CAGED system, which will put all of this into fretboard context.

> *"For many it can be hard achieving clarity across all six strings, but with practice the barre chord is a useful tool."*

Barre chords are used in all musical genres, therefore the examples I have included here come from various styles. GT

NEXT MONTH *Simon gets down to the nitty-gritty of that vital technique,* ***String Bending***



Get the Tone

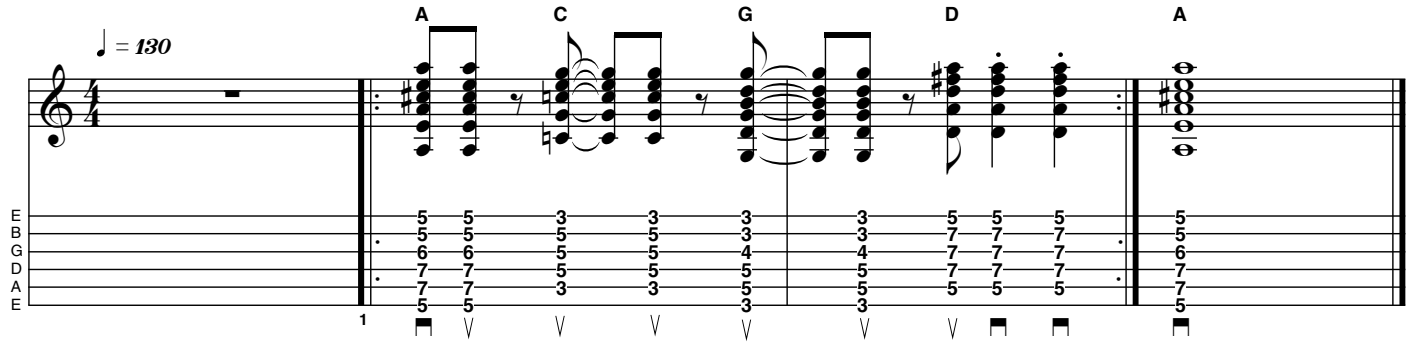
We're not after a particular tone here, but a clean sound using the neck pickup is perfect for the jazz, soul and Motown sections. A bridge pickup with some added gain would suit the rockier examples. A dash of reverb and some light compression will help things sit nicely in the mix. The overdrive amp settings would be: Gain 5, Bass 6, Middle 9, Treble 7, Reverb 2.

TRACK RECORD Almost all guitarists use barre chords in their playing. Jimi Hendrix used his thumb over the neck to play the sixth string, and they were a staple of old-school players like Bruce Welch, John Lennon, and Joseph Reinhardt. A master of the barre is Nile Rodgers: check out Chic songs Good Times and I Want Your Love plus Sister Sledge's We Are Family and Diana Ross' I'm Coming Out.

EMMA MCINTYRE/GETTY IMAGES FOR RACE TO ERASE MS

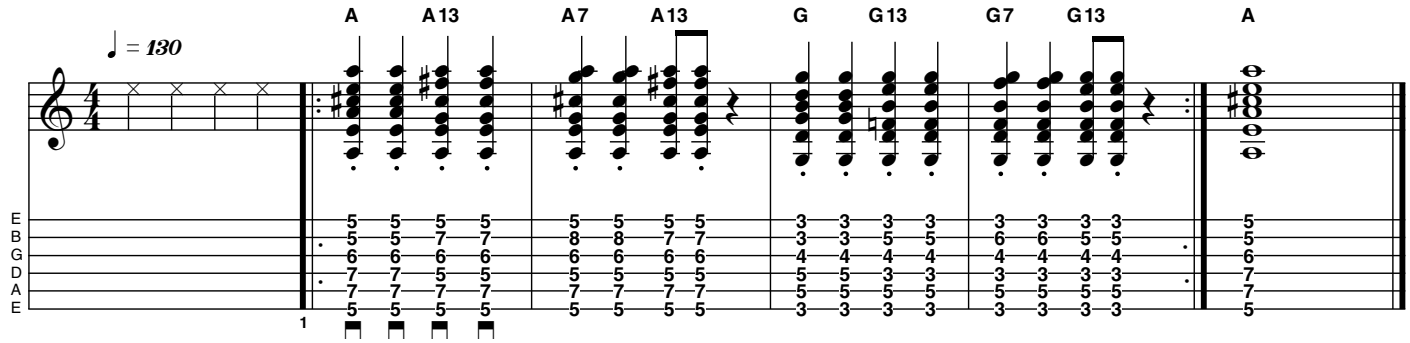
EXAMPLE **ONE**

This is a **ROCK STYLE** progression using E and A shape Major barre chords. The challenge with the A shape is getting the first string to ring out from the barre. I use my third finger as a partial barre, which requires bending the finger slightly away from the fretboard so not to mute the first string (or just mute it).



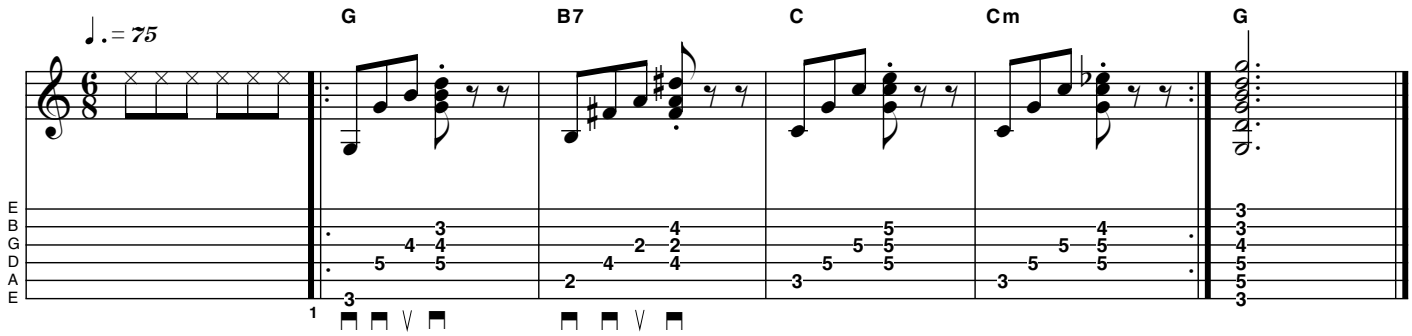
EXAMPLE **TWO**

Here's a **JAZZIER** affair using E shape chords with extensions to form Dominant 7th and 13th chords. These chords are played with a staccato feel, which is common to the style. It's best to play this examples with downstrokes with the exception of an upstroke on the second eighth note in bars 2 and 4.



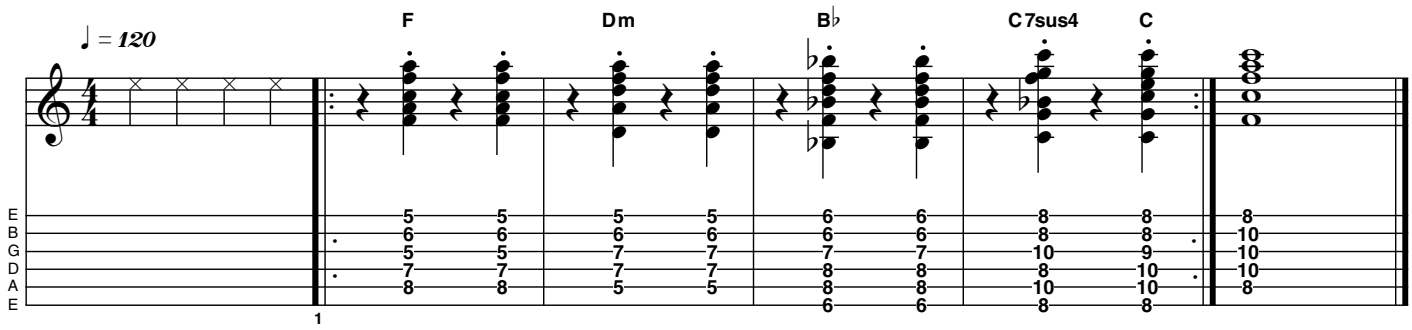
EXAMPLE **THREE**

This one is in 6/8 and features an arpeggio idea followed by a staccato chord. This style of playing and application of barre chords is often used in **SOUL MUSIC AND BALLADS.** The arpeggio outlines the chord and then the staccato strike locks in with the snare drum to add extra punch and groove.



EXAMPLE **FOUR**

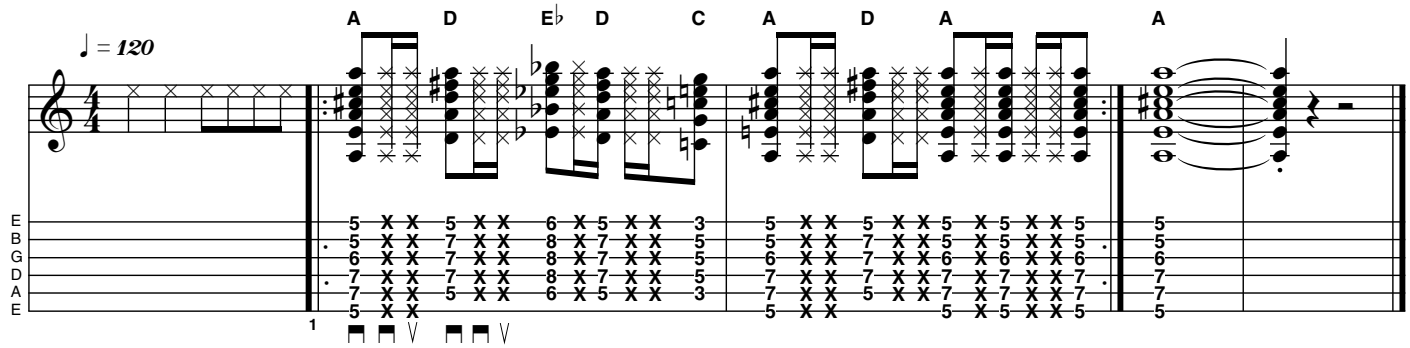
For this **MOTOWN** approach, the first F chord uses a C shape chord then moves to the relative Minor (Dm). To play the F chord, barre the bottom five strings with your first finger, while using your remaining digits for the C shape, with the fourth finger on the fifth string. This is then moved to the fourth string for the D Minor.

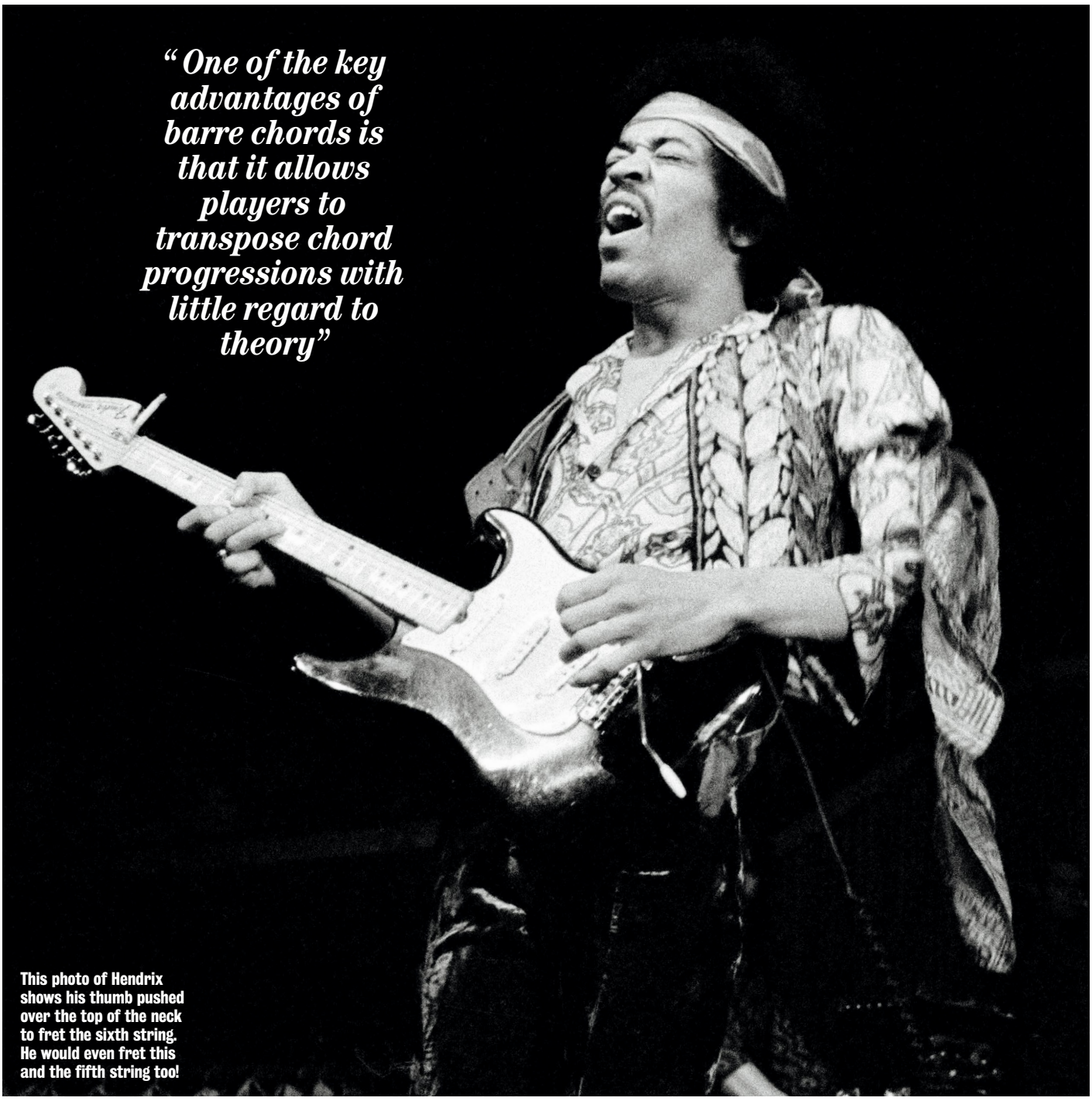


VIDEO & AUDIO https://bit.ly/3nFudpm

EXAMPLE **FIVE**

This **PUNK** idea has fast moving E and A shape chords We could usepowerchords but the 3rd of the Major chord brings an extra layer to the harmony. This example should be played with an alternate strumming style, paying close attention to the ghost notes, which add more rhythmic definition.





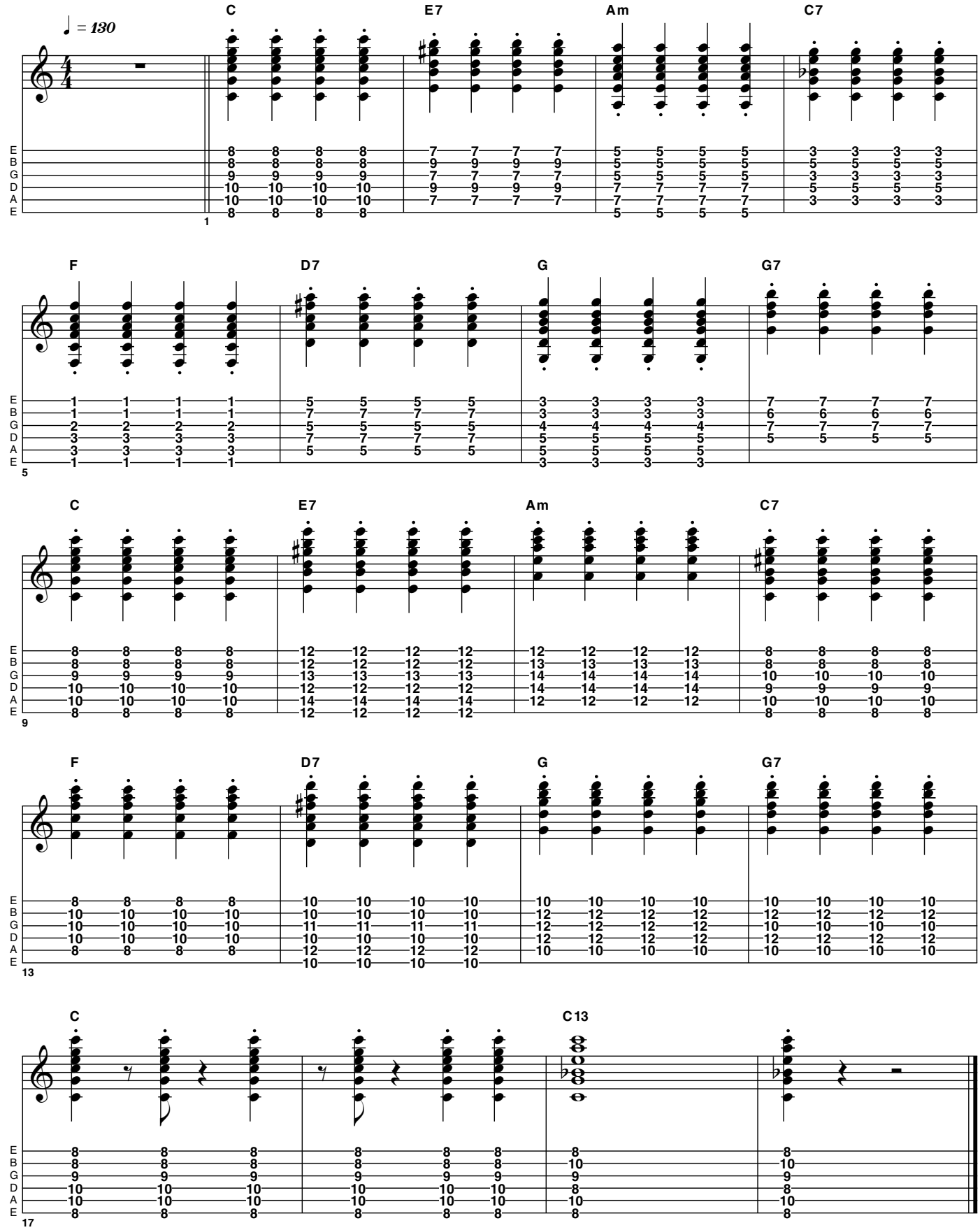
This photo of Hendrix shows his thumb pushed over the top of the neck to fret the sixth string. He would even fret this and the fifth string too!

JORGEN ANGEL/REDFERNS

PLAY BACKING

STUDY PIECE

This study piece shows how barre chords are used in a big band context or for general jazz comping. With the absence of a pianist, barre chords are very useful for providing full sounding harmony. This whole piece uses E and A shape barre chords with a staccato feel. You should use down strokes throughout, ensuring not to let any notes within the chords to ring out. I use both hands to help with this technique to ensure that there aren't any rogue notes heard. It is important that when you strike the strings, you aim for a consistent pick attack, making sure to strike every note in the chord.



ECONOMY PICKING FINALE

Brought to you by...

FUNDAMENTAL CHANGES

In this month's article, **Chris Brooks** from Fundamental Changes combines ideas from previous lessons to create two fantastic solos.

Eric Johnson only ever uses economy picking when an odd number of notes sees the pick sweep to a higher string

ABILITY RATING

✪✪✪✪✪ **Advanced**

Info	Will improve your
Key: Various	✔Real-world usage
Tempo: Various	✔Lick vocabulary
https://bit.ly/3nFudpm	✔General fluidity

Over the last three lessons, we've looked at the benefits and building blocks of economy picking (GT336), strategies for changing direction efficiently (GT337) and creating interesting licks through the combination of scale and arpeggio shapes (GT338). Before putting these strategies to musical use in this month's solo studies, let's talk about personalisation and application.

One of the coolest things about economy picking is that you can apply it to a degree that suits your style and your musical goals. After all, technique exists to execute the music in your head, not to dictate it. There's no need to abandon all your favourite alternate picking ideas or feel as though you've been doing things wrong if your pick hasn't always been taking the straightest route to each new string.

On the flip side, you might find that challenging your habits and preconceptions about picking opens up new branches within your playing. Whether you retool existing ideas or add to your skillset with a range of licks that benefit from economy picking, it's all there for the taking.

When revising the previous lessons, grab on to the ideas that resonate with you and expand them in as many creative ways as you can. Change the scale or mode, move ideas to other string groups; in fact do anything that turns these devices into your own personal tools for expression.

Likewise, take note of the challenges you encounter. Perhaps there's a type of string change that doesn't flow as well as it should. Or perhaps you find descending economy picking harder than ascending. When you've pinpointed an issue to troubleshoot, double back through the lessons in this series to find a lick that focuses on it.

In keeping with the 'a little or a lot' philosophy, I have two eight-bar solos for you to study. The first (Example 1) is in the style of Eric Johnson in the key of E Minor.

> *"One of the coolest things about economy picking is that you can apply it to a degree that suits your style and your musical goals"*

As discussed in the second lesson of the series, Johnson only ever uses economy picking when an odd number of notes (even if it's just one note) sees the pick sweep to a higher string.

The second etude (Example 2) is a Frank Gambale-style solo played over a D Dorian backing track, and seamlessly blending scales and arpeggios from the parent key of C Major. It's a great stamina builder and is much more representative of going all-in on economy picking.

I hope this series has been informative and entertaining. Happy shredding! GT

NEXT MONTH *Tim Pettingale brings us a brand new series on playing* ***Jazz Arpeggios***

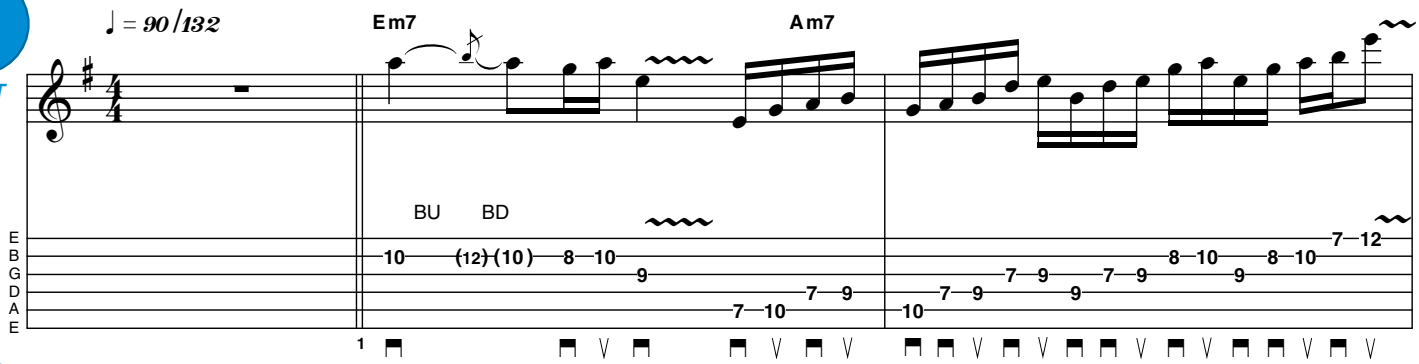
TRACK RECORD Frank Gambale's seamless combination of arpeggios and scales can be heard all over his superb album, LIVE! When Gambale first began teaching economy picking, he dubbed the technique sweep picking, regardless of whether he was playing scale or arpeggio based lines. If you've avoided Frank's music thinking it's all sweep-picked arpeggios, this album should dispel that myth.

CHRIS MCKAY/GETTY

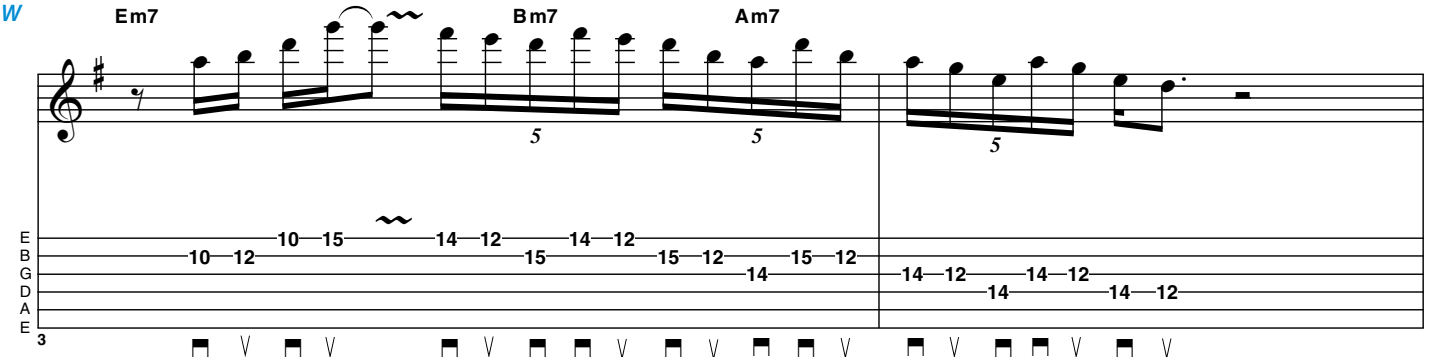
EXAMPLE 1 **ERIC JOHNSON STYLE ECONOMY PICKING**

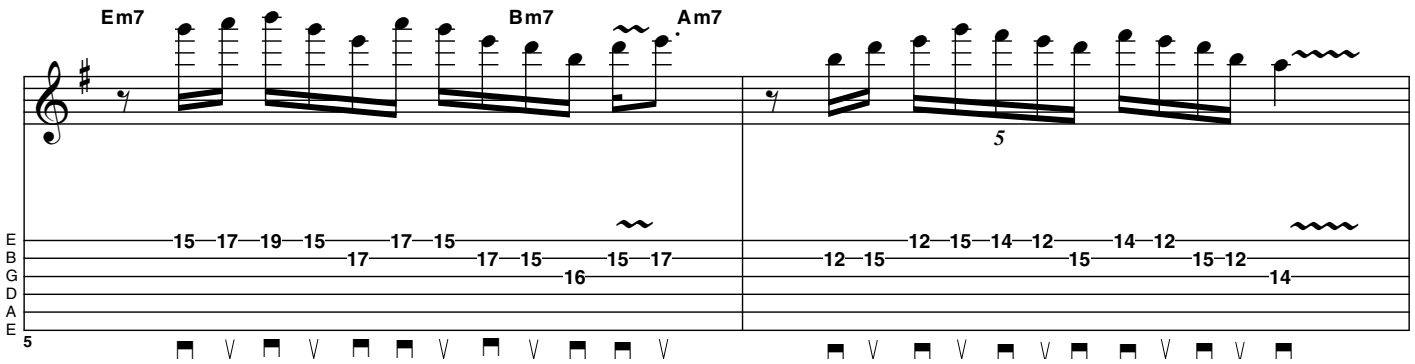
Much of this etude consists of even-numbered notes per string, where the pick leaves the strings after upstrokes. For descending lines, the upstrokes will be working outside of the strings and heading to lower strings in a conventional alternate picking manner. Any time an odd number appears, economy picking is used to sweep from a lower string to a higher string. For a more authentic economy picking approach, you can retool Johnson's pick strokes in places so that faster runs only contain the most direct string changes. Try this in bar 4. Each time a single note on a string appears, play it with an upstroke instead.

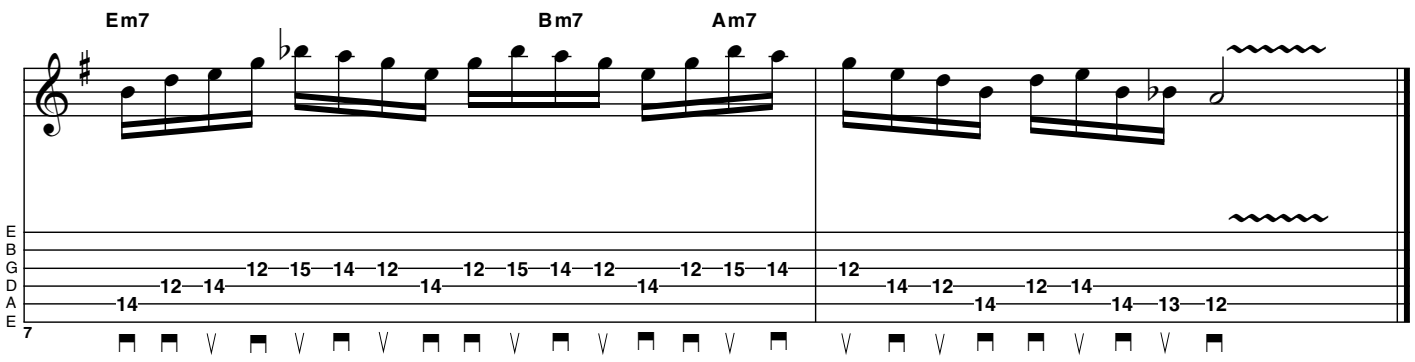
FAST



SLOW



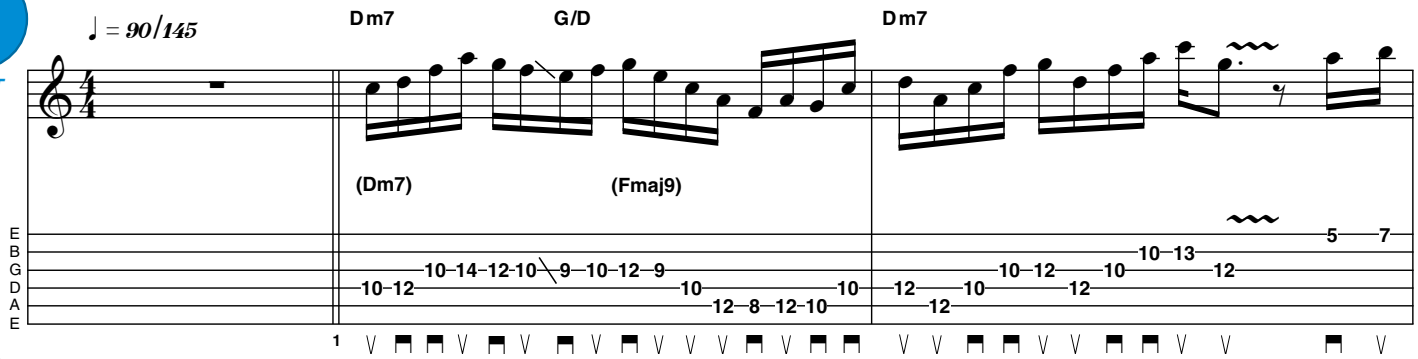




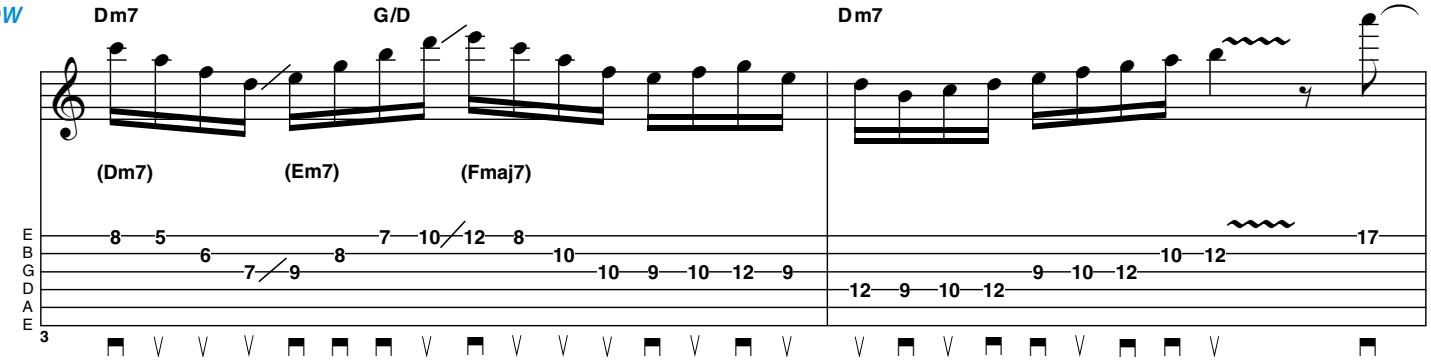
EXAMPLE 2 FRANK GAMBALE STYLE ECONOMY PICKING

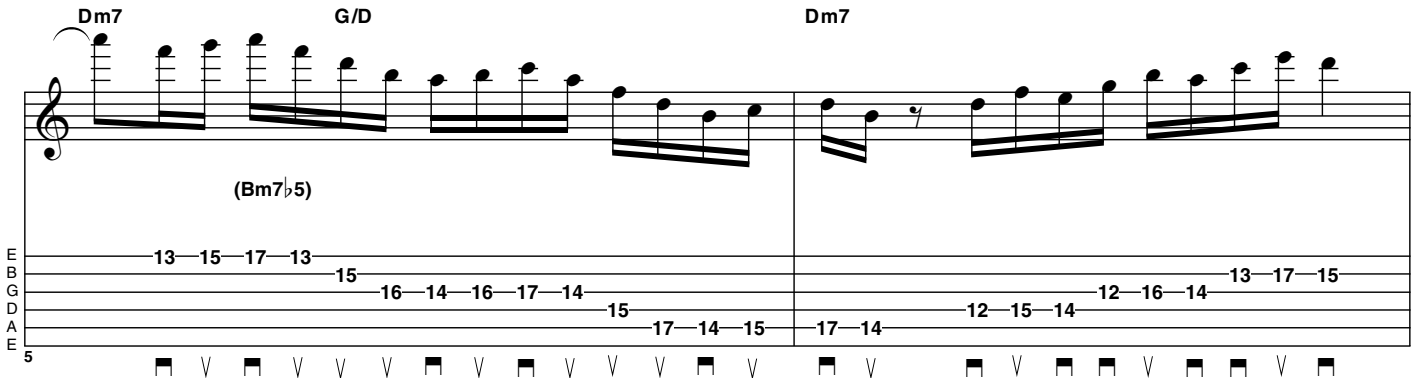
Bar 1 includes Dm7 and Fmaj9 arpeggios, beginning from the points indicated in the notation. In bar 3 there's a walk up through the Dm7, Em7, and Fmaj7 arpeggios. For the entirety of bar 5 and the first two notes of bar 6 the skeleton of the lick is basically a five-string B Half-Diminished arpeggio. The idea behind the final lick in bars 7 and 8 is comprised solely of notes from a Dm13 arpeggio (D- F-A-C-E-B) without the 11th (G).

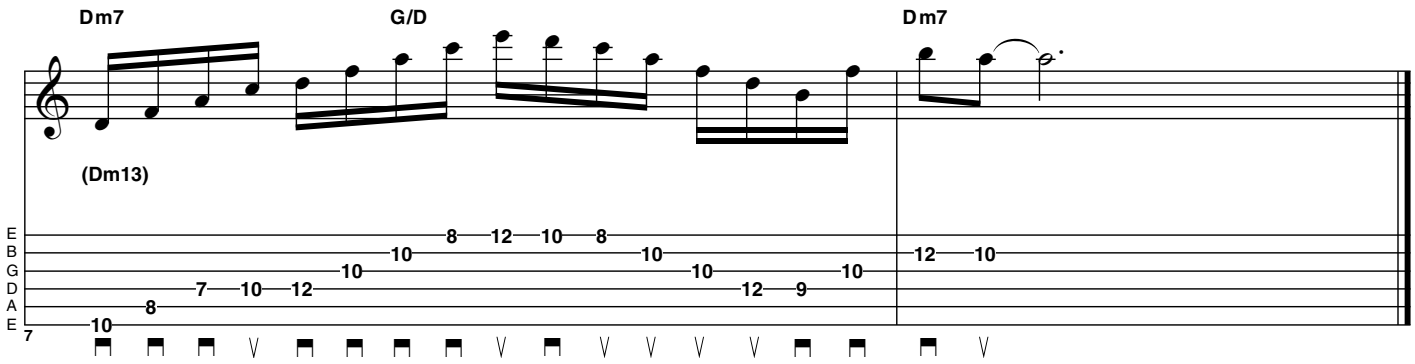
FAST



SLOW







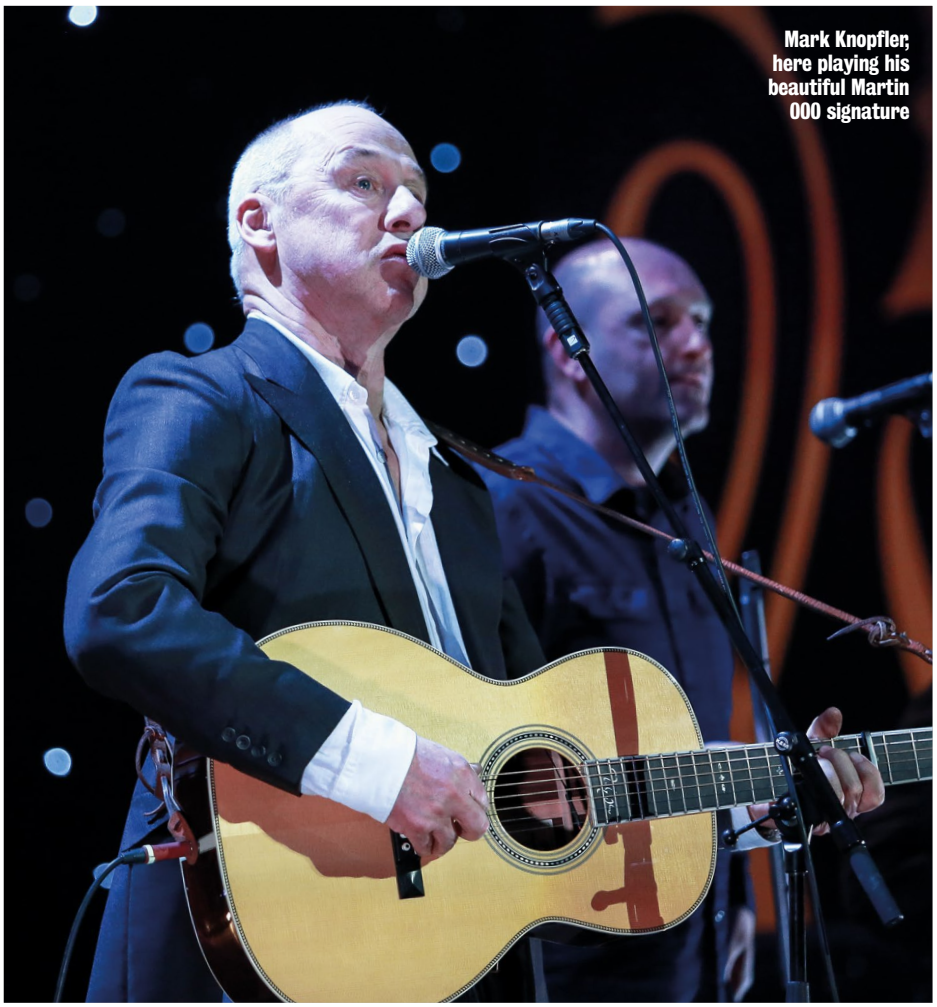
Frank Gambale uses economy picking for playing scales and arpeggios

INDEPENDENT PHOTO AGENCY/ALAMY LIVE NEWS

MARK KNOPFLER

ON VIDEO

Stuart Ryan looks at the acoustic playing of Dire Straits' celebrated frontman, and one of the most successful solo artists of all time.



Mark Knopfler, here playing his beautiful Martin 000 signature

ABILITY RATING Moderate

Info https://bit.ly/3nFudpm
Key D Minor **Tempo** 88bpm

Will improve your…
✔ Thumb and flick approach
✔ Timekeeping
✔ Picking-hand dynamics

Although globally famous for classic electric riffs such as Money For Nothing, and stunning solos like Sultans Of Swing, acoustic guitar and fingerpicking have always been the bedrock of Mark Knopfler's guitar style. Like Jeff Beck, Knopfler favours fingerstyle on electric guitar and it's actually an acoustic picking approach that forms the bedrock of his electric playing. Secondly, in Knopfler's solo material the acoustic guitar often forms the foundation of a track. A masterful fingerpicker, Knopfler's style is partly characterised by the interplay between picking hand thumb and first finger and his picking-hand groove will form the subject of this lesson. You don't record an album with Chet Atkins (Neck And Neck) if your chops aren't up to scratch!

When you dig into Knopfler's technique you discover a strong country element that was shaped by Atkins and Scotty Moore, but also the blues of BB King and the gypsy jazz of Django Reinhardt among others. This study looks at his 'thumb and flick' approach where instead of using the standard 'pima' picking patterns you are using the nail of the second finger or, if you prefer, the nails of the i, m and a fingers together to produce the percussive, muted 'thwack' against them. This is combined with the picking-hand thumb playing low bass notes and a focused fretting hand that uses chord shapes and hammer-ons or pull-offs to create a driving, percussive sound. If you are only familiar with Knopfler's classic work with Dire Straits then dig into his solo catalogue to hear other inspiring sides to his playing.

"When you dig into Mark Knopfler's playing technique you discover a strong country element"

NEXT MONTH *Stuart lays down the gauntlet with a look at the great* ***Tommy Emmanuel***

Get the Tone

There have been several Martin 'Knopfler' models over the years from a 000 (pictured) to a HD40 (dreadnought). He has also been seen with old Gibsons and Nationals. Anything goes for this style but something with a lively response will help bring out the percussive elements. I used a Gibson 1934 Jumbo. The above settings are for when using an amp.

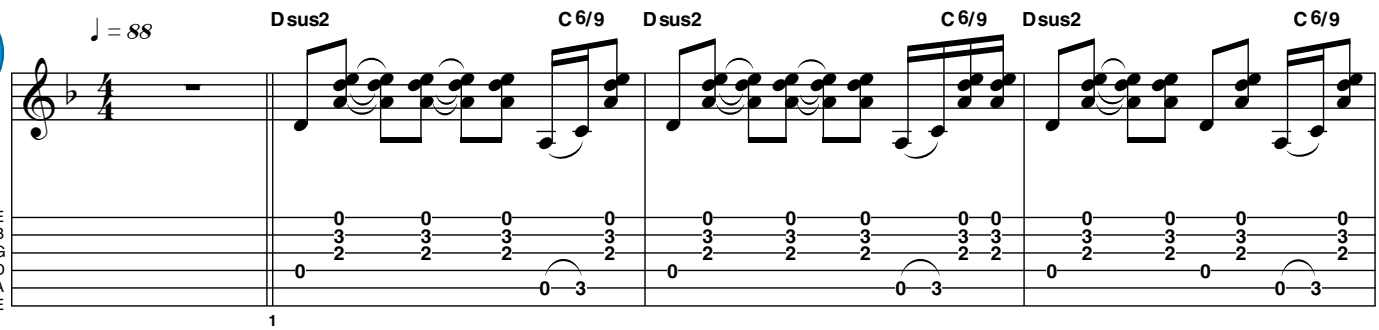
TRACK RECORD Most of us will be familiar with Knopfler's work with Dire Straits but his solo work is where the acoustic playing really comes to the fore. Try Sailing To Philadelphia (the title track also featured James Taylor) and Privateering to hear some fantastic acoustic picking alongside his stunning electric work. The single Romeo And Juliet is a beautiful piece in open G tuning, played on a National.

CHRISTIE GOODWIN/REDFERNS

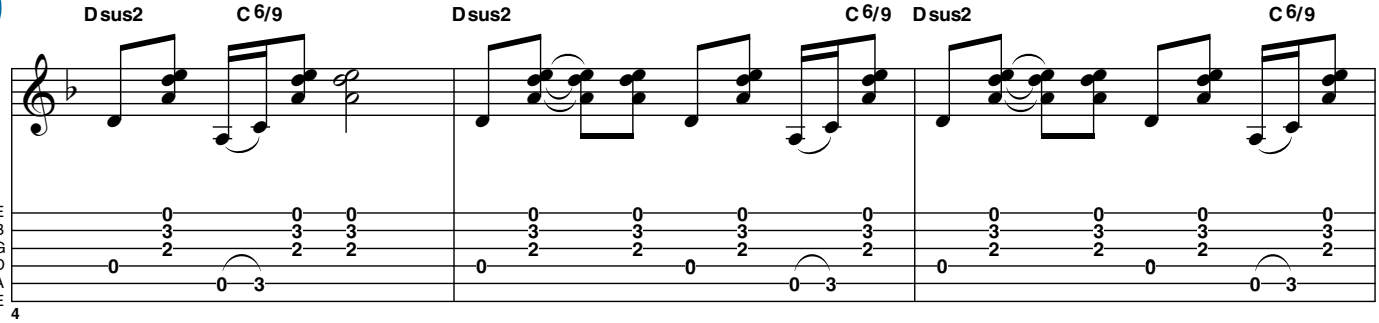
EXAMPLE THE 'PICK AND FLICK' TECHNIQUE

[Bars 1-16] At first glance you'd play this with a conventional 'pima' fingerpicking approach with the thumb plucking the bass notes on the sixth, fifth and fourth strings, with the first, second and third fingers plucking the top three strings respectively. However, to get the Knopfler sound you need a 'thumb and flick' approach where the thumb plays anything on the botttom three strings, and a downward flick of the first or second digit sounds the top three.

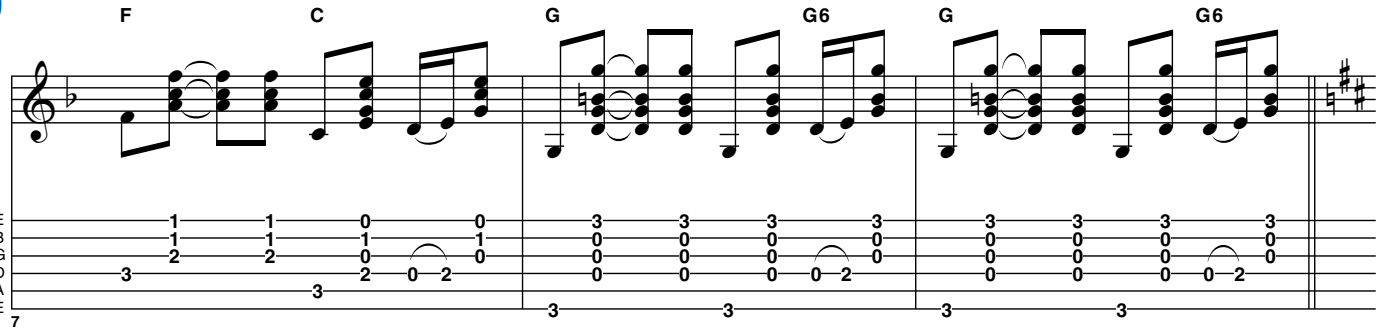
PLAY

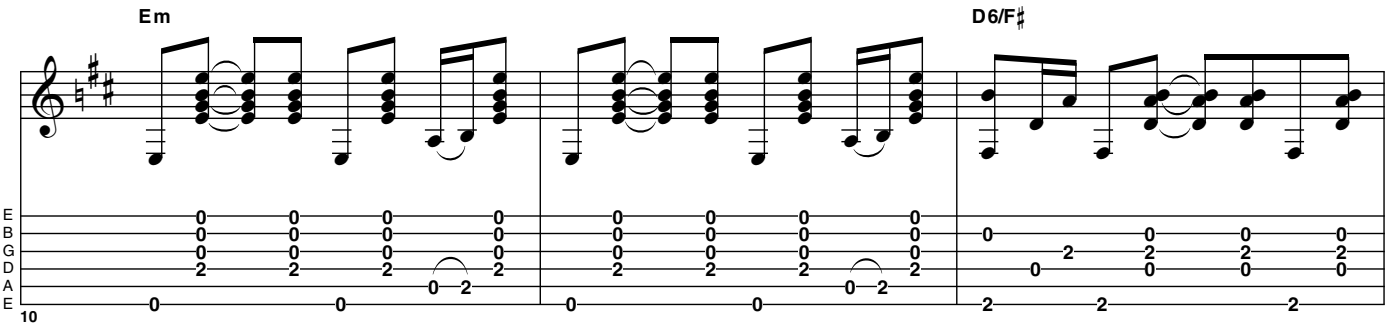


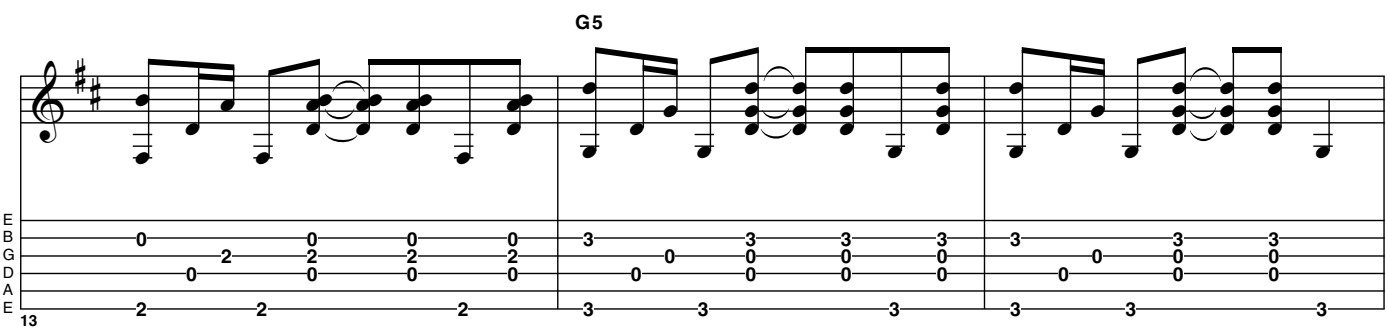
BACKING



VIDEO

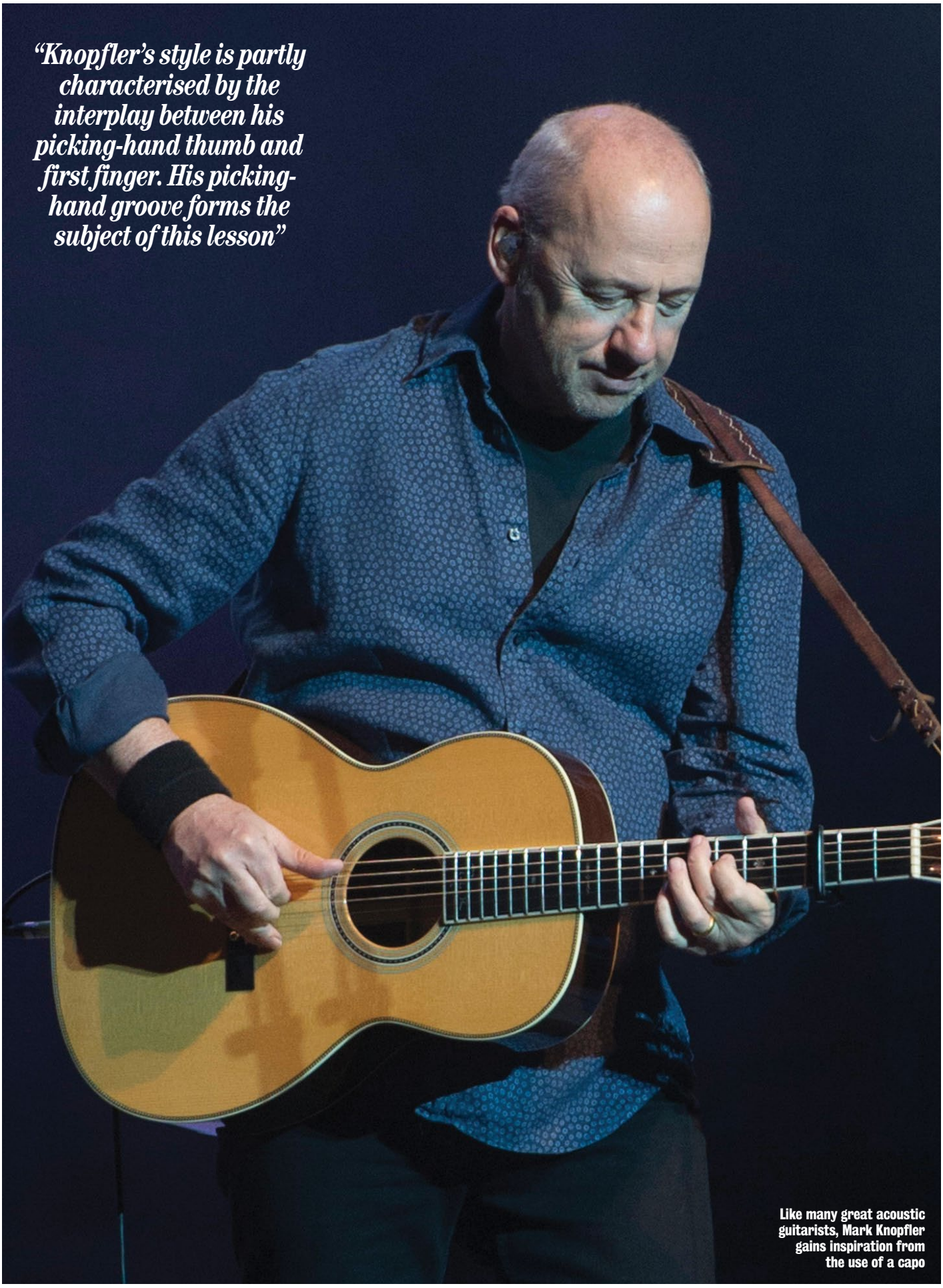






EXAMPLE UNEXPECTED CHORDS

[Bars 17-32] There has always been a lot of colour in Knopfler's playing, which means you don't always get the chord you expect, or he chooses to play modified versions of familiar chords – in practice this often means using open strings against chord shapes further up the neck, or various suspended chords to get the sound he wants. So get your fretting hand used to the shapes in this section before putting it all together.



"Knopfler's style is partly characterised by the interplay between his picking-hand thumb and first finger. His picking-hand groove forms the subject of this lesson"

Like many great acoustic guitarists, Mark Knopfler gains inspiration from the use of a capo

JEROME BRUNET/ZUMA WIRE?ALAMY

ALTERED 5THS

Brought to you by...
LCCM
Where music matters

This month **Andy G Jones** adds altered 5ths over a resolving Dominant 7th chord, adding a touch of sophistication to our palette of sounds.

Scott Henderson is one of the finest jazz-rock guitar players of all time!

ABILITY RATING

★★★★☆ **Intermediate/Advanced**

Info	Will improve your
Key: G7 and C Major	✔Targeting chord tones
Tempo: 200bpm	✔Advanced harmony
https://bit.ly/3nFudpm	✔Line development

Following last month's workout on Altered 9ths, we're expanding our palette of extensions. These extensions are most commonly used on Dominant 7th chords and that's what we'll focus on here.

While these note choices might be thought of as signifying a jazz approach, these more adventurous tones can be seen in rock, blues, rockabilly and many other styles.

The tension created by using these extensions makes the drive to resolve to the next chord stronger. Tension and release is a huge part of improvisation. We start by using the two Altered 5ths separately. The real fun starts when we combine them.

The most logical way to integrate these notes into a solo is to resolve to a chord tone from the next chord - typically a perfect 5th down - G7 resolves to C. The C could be Major 7th, Dominant 7th or Minor 7th. The chord tones are root, 3rd, 5th and 7th.

Robben Ford famously used the Altered scale on several iconic solos from his breakout Talk To Your Daughter album. Having talked to many different well-known guitarists, it occurs to me that some are very scientific in their approach, where others have simply learned that they like the sounds of certain combinations of extensions on a particular chord and have worked out lines without studiously analysing the theory.

Now that we've brought up the issue of Altered extensions, you will be more likely to notice the use of these extensions in solos that you study. Try to work out what each note in a lick represents in terms of the underlying chord. From this analysis of what intervals from the root are used in any particular lick, you can generate formulae for generating melodic materials.

Combining Altered 9ths and 5ths brings us into the area of the Altered scale. By

"Since the Altered scale is the last mode of Melodic Minor, to find A Altered scale we run B flat Melodic Minor from its 7th degree"

adding the Altered 5ths to the Altered 9ths on a Dominant 7th chord, we only need the root, Major 3rd and ♭7th to give us the whole Altered scale. Since the Altered scale is the last mode of the Melodic Minor, to find the notes of the A Altered scale, we simply run B♭ Melodic Minor from its 7th degree, which is of course A. As the Melodic Minor might be a more familiar sound, you may have already mapped out some fingerings for that scale. Aim to have at least two different fingerings for any scale that you study. GT

NEXT MONTH *We look at different ways of using the electronic bow, known as the* ***EBow****.*

Get the Tone

This article has a clean jazzy tone. These licks would sound great on a neck single-coil or humbucker. Reverb is a big part of this kind of tone. It's probably best to keep the level of drive down but it's up to you - if you like that John Scofield slightly overdriven tone, go for it. The touch and rhythmic delivery are really important to making the right sound.

TRACK RECORD Virtuoso jazz and fusion guitarist Scott Henderson is a prolific band leader. His new CD, People Mover,is a powerhouse set which combines complex harmony reminiscent of Allan Holdsworth and Joe Zawinul with Scott's own very original compositional style. He also brings his blues sensibilities to bear. If you're not familiar with his work, why not start with this album and work backwards.

KAZIMIERZ JUREWICZ / ALAMY STOCK PHOTO

EXAMPLE 1 **SHARP AND FLAT 5TH**

These two simple lines use the #5 first, then the ♭5. The ♭5 can also be termed as a #11, depending on the musical scenario.

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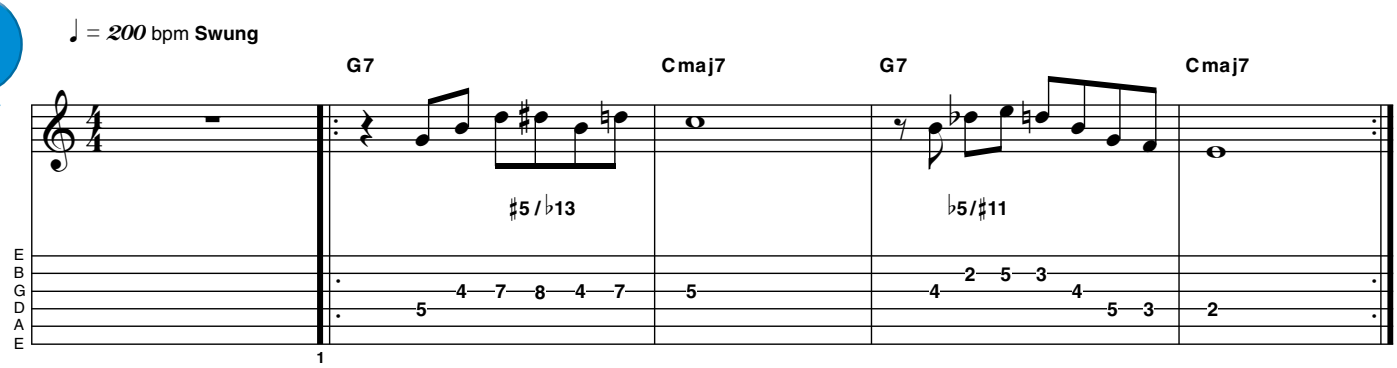

EXAMPLE 2 **REPLACING PERFECT 4TH WITH SHARP 11TH**

This line brings out the ♭5 (or #11). There is already a natural 5th but no perfect 4th - this is replaced by our Altered extension.

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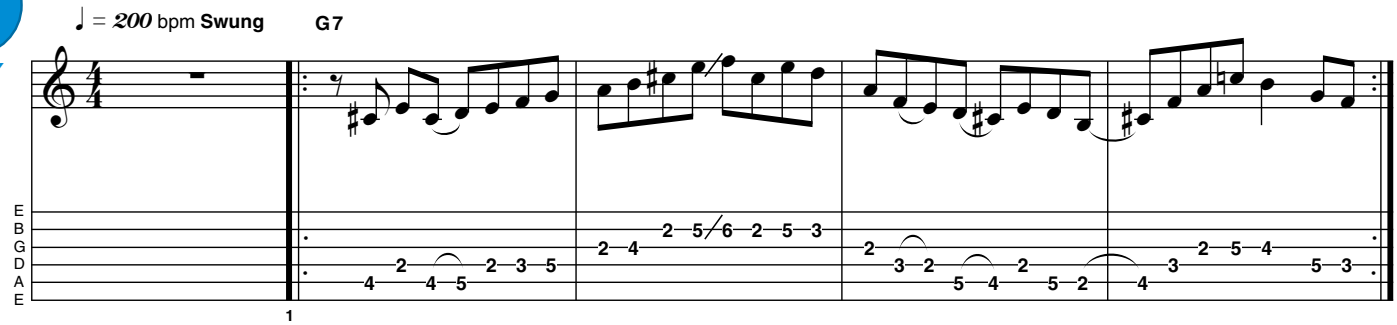

EXAMPLE 3 **USING SHARP 5TH AS FLAT 6TH**

This line uses the #5 or ♭6 as there is already a perfect 5th in the line and the #5 is better indicated as a ♭6th to fit the harmony.

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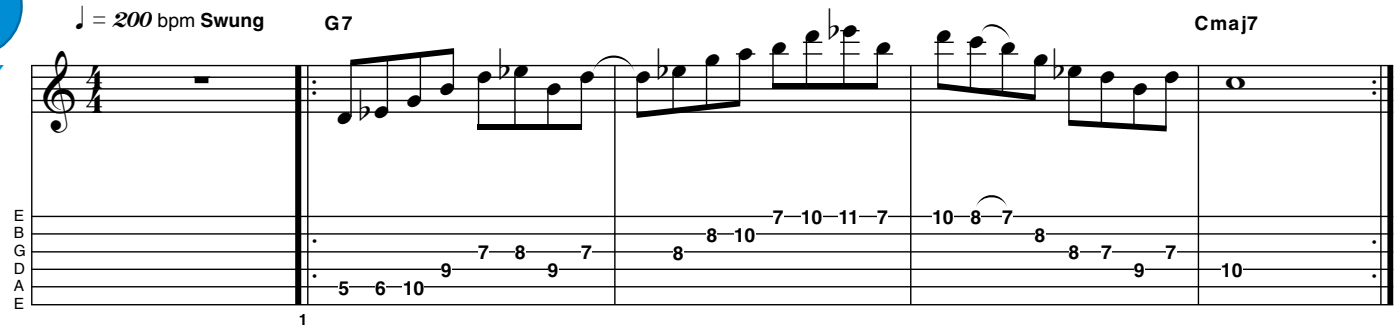

EXAMPLE 4 **COMBINING ALTERED 5THS AND 9THS**

Here I'm combining Altered 5ths and 9ths to create tension which is resolved when we land on a chord tone of C Major 7th.

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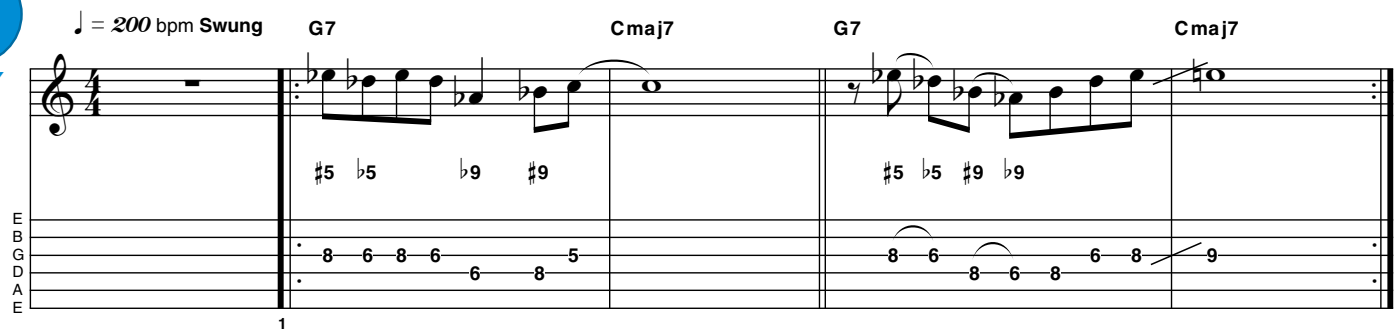

EXAMPLE 5 CREATING THE ALTERED SCALE

By adding the root, Major 3rd and ♭7 to the Altered 5ths and 9ths we get the full Altered scale - not so mysterious when you look at it like that!

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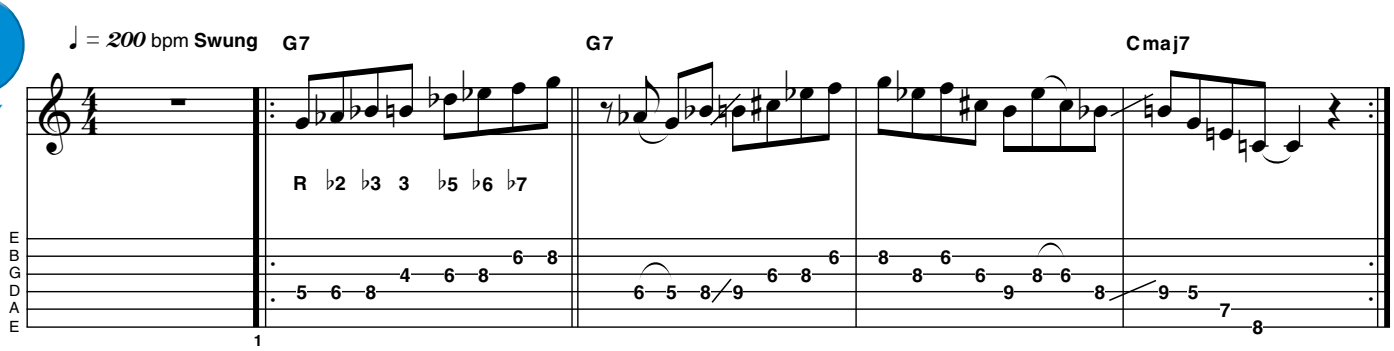

EXAMPLE 6 ADDING CHROMATICS TO THE ALTERED SCALE

Here I expand on the Altered scale side by using chromatic tones (CT) to target chord tones. The first two notes 'enclose' the note D by a semitone above then below.

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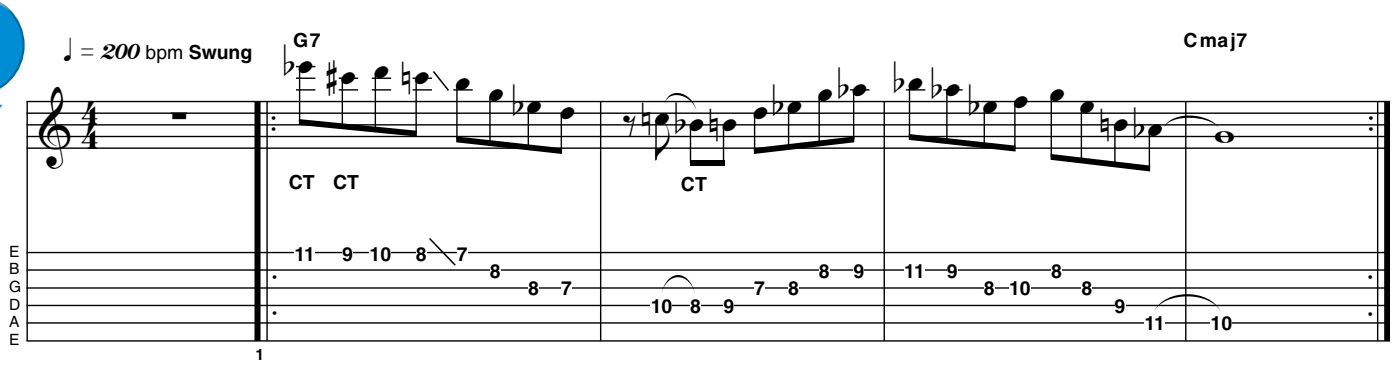

Robben Ford does like his Altered notes for his blues lines!

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In this fascinating article **Cliff Douse** shows how you can use 'mirroring' concepts to create original new music out of your existing ideas.

ABILITY RATING

✪✪✪✪✪ Intermediate

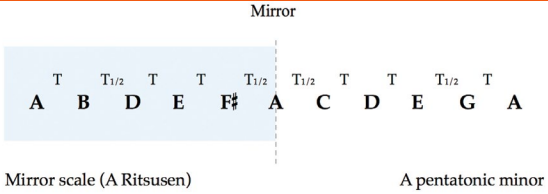
Info	Will improve your
Key: Am, A	✔Creative awareness
Tempo: Various	✔Compositional scope
https://bit.ly/3nFudpm	✔Theory knowledge

Each scale has a unique intervallic formula that determines its character. The most common intervals between scalar notes are usually: semitone (S), tone (T), and tone-and-a-half (T½). For example, the Major scale is T-T-S-T-T-T-S, and the Minor Pentatonic is T½-T-T-T½-T. These formulae can be inverted by reversing them about their tonic note. So the inverted Major and Minor Pentatonic scales are S-T-T-T-S-T-T (Phrygian mode) and T-T½-T-T-T½ (Ritsusen Pentatonic scale) respectively. This process is known as strict mirroring, or chromatic inversion. See Figure 1 for an illustration of the Minor Pentatonic mirror.

So why would we want to do this? Well, if you swap the original notes of a tune for their equivalents on the other side of the mirror, you create a different tune that's often very musical and useable. It's a great way to create new material out of existing ideas. This can be done in a MIDI editor inside a DAW such as Logic Pro or Cubase. Mirroring produces some notes outside the original key; these can be edited to form diatonic notes that fit in with the original key.

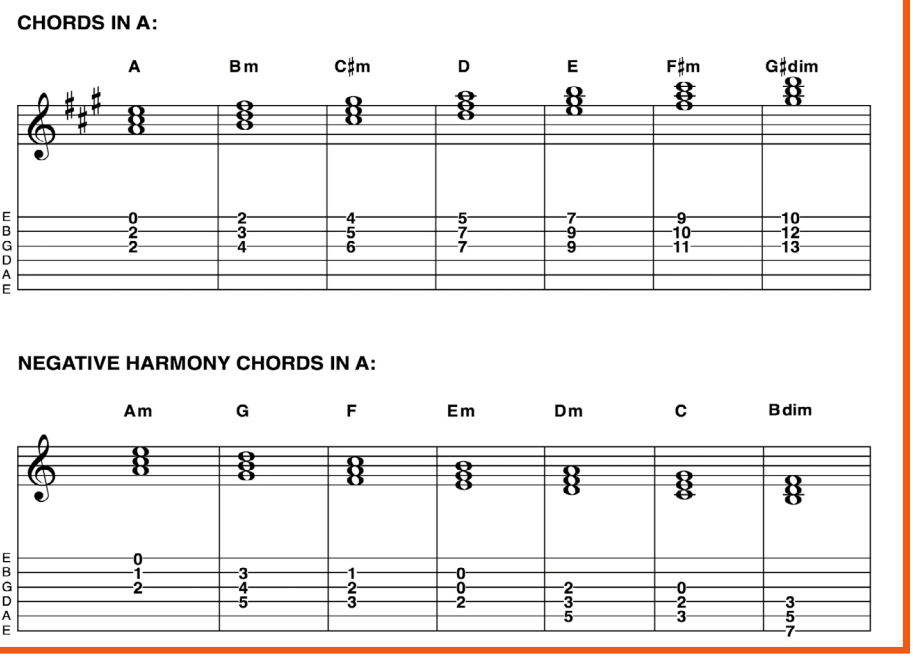
There are other useful ways to mirror music. These include negative harmony, retrograde and retrograde inversion. Negative harmony caused a stir when YouTube sensation Jacob Collier illuminated musicians to its potential. Negative harmony differs from strict mirroring in that its reflection is not about a tonic note, but across an axis at the midpoint between the two strongest notes of a Major or Minor scale: the 1st (Tonic) and 5th (Dominant) degrees (A and E in the key of A). The idea is that every note has a polar opposite that has equal gravity towards the tonic. Inversion of the Major scale about this axis produces the Aeolian mode in the same key, and the most stable notes in the original Major scale (Tonic, 3rd and 5th) map onto the most stable notes of Aeolian (5th, ♭3rd and Tonic), while the least stable notes of one become the least stable notes of the other. Although the new notes have different polarities to their originals, they have similar gravity to the centre of the key and are interchangeable with them. Figure 2 illustrates the negative harmony version of a harmonised A Major scale. Example 5 shows how some of the chords in A can be swapped for their negative harmony equivalents to give progressions a different colour. Retrograde is reversing a passage from start to finish (first note becomes last and vice versa) while retrograde inversion combines retrograde with mirroring. All of these inversions can be used independently or collectively to create more musical ideas.

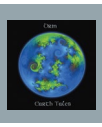
FIGURE 1 - **MIRRORING THE A MINOR PENTATONIC SCALE**



"It's a great way to create original new material"

FIGURE 2 - **HARMONISED A MAJOR SCALE AND NEGATIVE HARMONY**





TRACK RECORD Jacob Collier uses negative harmony as a part of his writing style. Check out his amazing YouTube videos. Cliff's book, Mirror Your Music, has mirrored examples of famous tunes including Auld Lang Syne and Scarborough Fair. Visit the YouTube page to hear some. The Drin track Lost, features original and mirrored melodies playing simultaneously. Visit his website at www.mirroryourmusic.co.uk

EXAMPLE 1: **STRICT MIRRORING**

Here is an A Minor Pentatonic riff and its strict mirror, created using notes highlighted in Fig 1.

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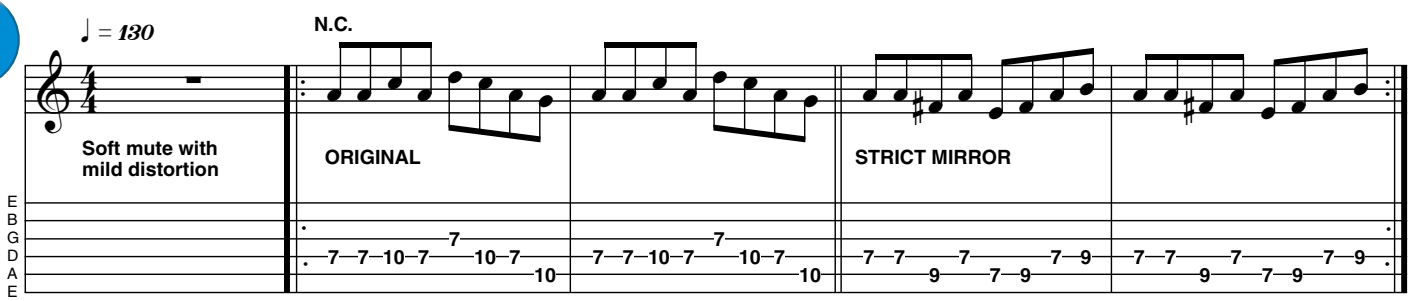

EXAMPLE 2: **DIATONIC MIRRORING**

If you raise the F# notes produced in Example 1 to G, you'll have a line that fits in better with the original key of A Minor.

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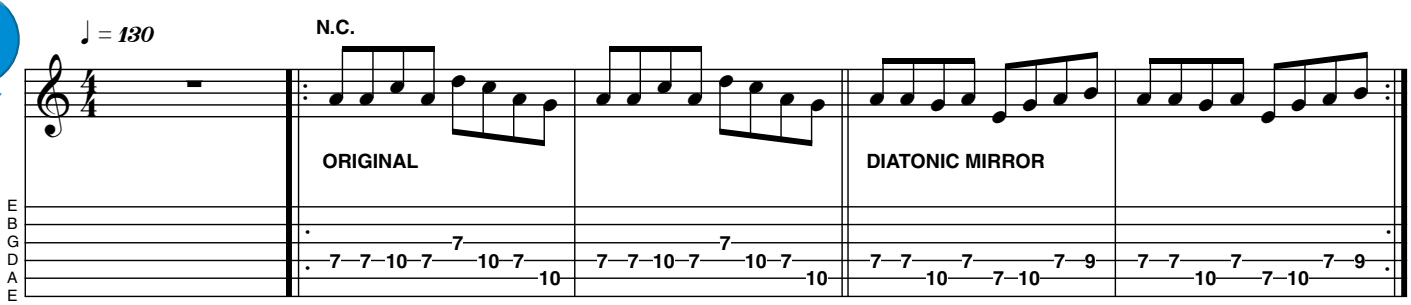

EXAMPLE 3: **RETROGRADE**

You can play the Pentatonic example backwards so the last note becomes the first, and vice versa. This is called retrograde.

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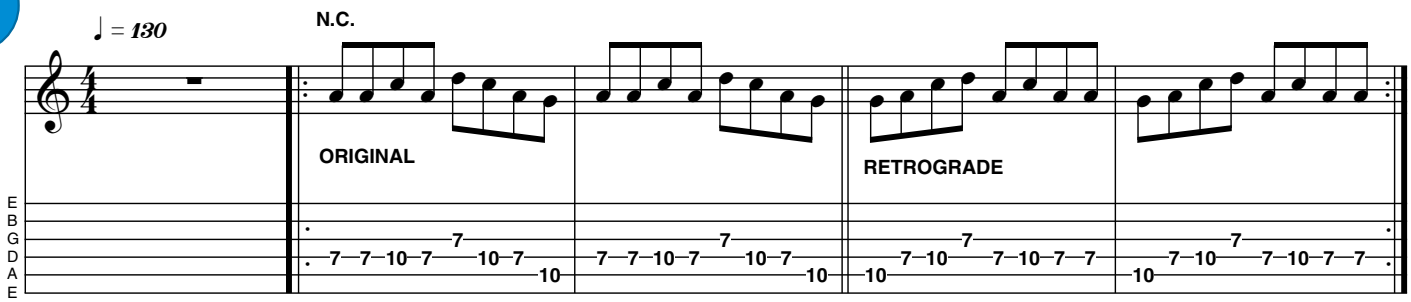

EXAMPLE 4: **RETROGRADE INVERSION & DIATONIC RETROGRADE INVERSION**

This time our example is retrograded and inverted, first chromatically and then diatonically.

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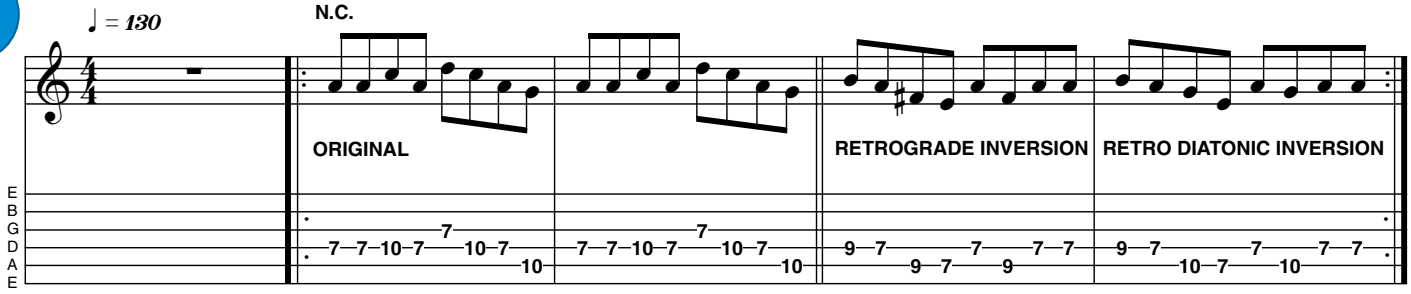
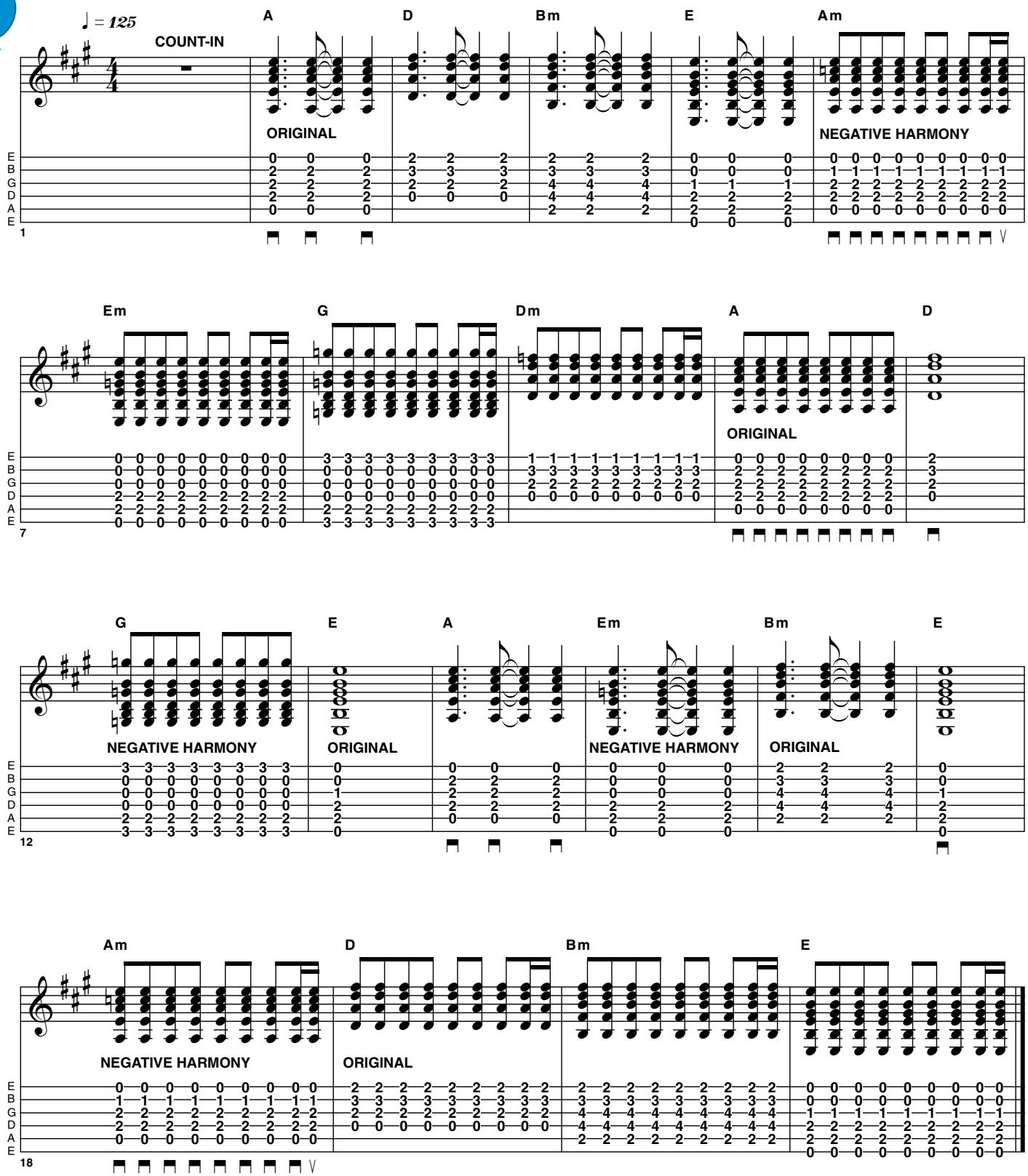


EXAMPLE 5: NEGATIVE HARMONY

Here's a four-bar progression in A Major (A-D-Bm-E), followed by a negative harmony version (Am-Em-G-Dm) and three hybrid versions containing original and negative harmony chords based on Fig 2 chords.

PLAY



Cliff's new book Mirror Your Music (available from Amazon) explains the mirroring processes in more detail, and how you can easily do it yourself. Tab is not included as the book is aimed at all instruments, but it does give access to animated notation videos for all examples. It also features a few mirrored famous tunes that might surprise you!

NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

JULIAN LAGE
VIEW WITH A ROOM
(Blue Note Records) 10/10

If you're a jazz guitar fan, it's likely you know of Julian Lage, be it his earlier days with vibes player Gary Burton, or present day as a soloist and bandleader. This new release sees him playing with his trio (bassist Jorge Roeder and drummer Dave King) with the addition of guitarist Bill Frisell. With 10 new compositions, the breadth of dynamics is impressive, mirroring Julian's interest in chamber-like compositions with lush arrangements and organic improvisation. And while Julian works under the banner of jazz, there's much here that will resonate with non-jazz fans, too; the warmth of his Collings guitar and elements of soul, R&B and pop could draw in a broader fanbase. Tracks like Auditorium are a perfect showcase for the new quartet - the guitars shimmer above the soft pulses of the rhythm section. Echo is exquisitely ambient (as the title suggests!) with lots of space and yet within that are phenomenal levels of band empathy and colour. This is virtuosity and vibrancy at the highest of levels. Stunning indeed! (JS)

CHARLIE GRIFFITHS
TIKTAALIKA
(InsideOut Music) 9/10

Charlie is well known to GT readers; he writes our Shred series and is in the prog metal band, Haken. So it was great to see he's had time to write and record a solo debut, too! The nine tracks are a varied package where he shows his chordal and single-line skills on acoustic and electric guitars. Opener, Prehistoric Prelude starts with acoustic picking and closes with super tight metal picking riffs; Arctic Cemetery features vocalist Tommy Rogers alongside drummer Darby Todd - melodic prog with elements of driving thrash makes a heady mixture. In Alluvium has a colourful band arrangement, a guitar solo that evokes the spontaneity of Steve Vai and a screaming keyboard solo by Dream Theater's Jordan Rudess. The instrumental title track is full of riffs, pounding rhythms and clever harmonisations, and as for Crawl Walk Run; brutal band virtuosity is to the fore with speaker shuddering doom vocals! (JS)

DEREK SHERINIAN
VORTEX
(InsideOutMusic) 9/10

Keyboardist Derek Sherinian (Sons Of Apollo, Black Country Communion) and drummer Simon Phillips are together again with a variety of guest guitarists for a barnstorming rock-fusion instrumental album. They include recent GT video tutor, Steve Stevens through to Nuno Bettencourt, via Joe Bonamassa, Michael Schenker and Ron Thal (Bumblefoot). Opener is the title track and features Steve Stevens on an uptempo synth-rock stomper, with Derek and Steve trading blazing lines. Fire Horse has a funky Led Zeppelin vibe, with Derek and Nuno tight with the main melody before they take solos (Nuno has never sounded better). Things get funky with Key Lime Blues where Derek opts for funky clav keys and Bonamassa and Lukather play the melodies and super solos. Die Kobra is a storming rocker with Michael Schenker and Zakk Wylde playing lines that highlight their animated vibrato. Fusion legend Mike Stern's trademark tone and phrasing is well featured on the angular Nomad's Land, while closer Aurora Australis highlights just how unique Bumblefoot is. For fans of virtuosic instrumentals, this is a must! (JS)

ALLAN HOLDSWORTH
JARASUM INTERNATIONS JAZZ FESTIVAL 2014
(Manifesto) 9/10

There have been several live releases since Allan's passing a little over five years ago, and this one from a 2014 performance is the latest. In his preferred trio setting, Allan is joined by bassist Jimmy Haslip (The Yellowjackets) and Gary Husband who played drums with Allan for many years. The10 tracks are a mix of fan faves (Fred, Water On The Brain, Devil Take The Hindmost) and great album cuts (Gas Lamp Blues, Texas). The band sounds full and vibrant with lots of dynamic detail to augment Allan's music. Fred has lovely drums from Gary while those famously gorgeous chords are curated by Allan's legendary hands - and what a solo too! Devil Take The Hindmost shows just how tight this trio is with the chord stabs enhanced by sympathetic moments from Gary and Jimmy. The beautiful chord swells for the solo guitar Above And Below touch on orchestral greatness. The fusion classic, Red Alert is energetic,with Allan's solo being one of the best of the set. What a gig! (JS)

SNARKY PUPPY
EMPIRE CENTRAL
(Groundup Music) 9/10

There are underground bands, cult groups, and then there's Snarky Puppy. The outfit boasts a core of 25 members, 19 of whom play on this album, and from which founder and bassist Michael League draws. Rolling Stone said they are "religiously unclassifiable" and they're dead right. There are elements of classic jazz, 70s funk, big band, electro-pop, rock and even shades of Zappa here. Empire Central was recorded in front of a live audience over eight nights in Dallas, and finds the band paying its respects to the city that spawned it after various members studied jazz at the University Of North Texas. Comprising three guitarists, four keys players, percussionists and brass players, a violinist and bass, the album scurries through 16 tracks of the tightest ensemble playing we've ever heard. Guitarist Mark Lettieri's lead lines are heard snaking through the album; he's never one for the outrageous rock solo, but content to be a voice within the band. It's fascinating, eminently moreish, ingenious music. Indulge in some Puppy love! [DM]

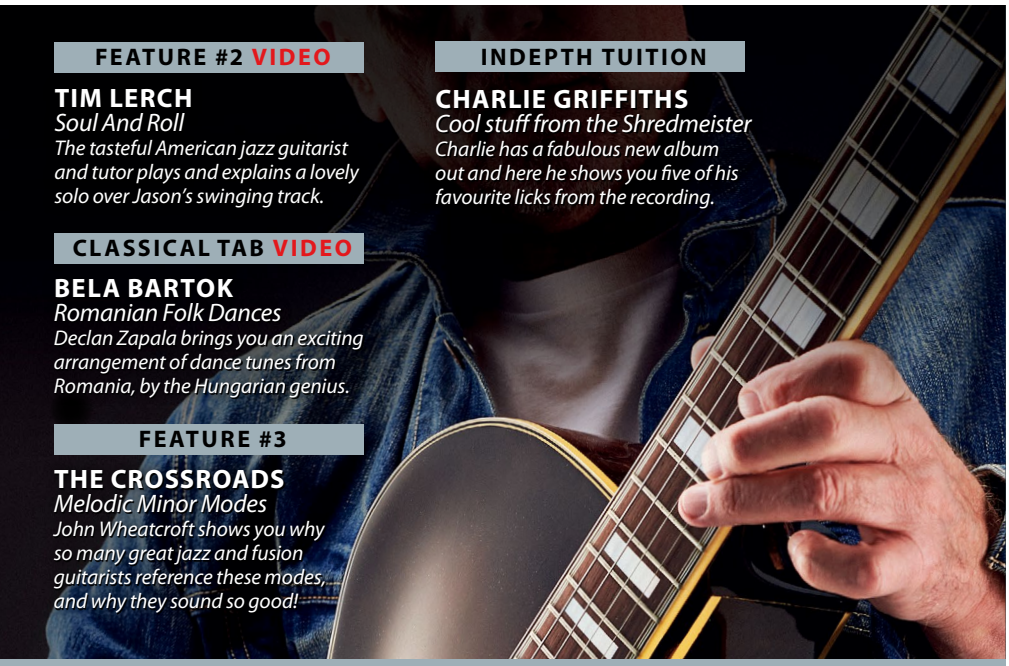
JONI MITCHELL
THE ASYLUM ALBUMS 1972-1975
(Rhino) 10/10

Fresh from her surprise return at this year's Newport Folk Festival comes another reminder of the genius of Joni Mitchell. After the album Blue had vaulted her to new heights, Joni left Reprise to join the newly formed Asylum label. During these years she produced some of her finest work. Moving away from the folk circuit, the albums that followed (Court And Spark, The Hissing Of Summer Lawns, and the live Miles Of Aisles) showed a jazzier side to her work. All these albums have been remastered under the supervision of Joni herself, and songs like Just Like This Train, In France They Kiss On Main Street, and Edith And The Kingpin shine like never before. [DM]

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS…



FEATURE #2 VIDEO

TIM LERCH
Soul And Roll

The tasteful American jazz guitarist and tutor plays and explains a lovely solo over Jason's swinging track.

CLASSICAL TAB VIDEO

BELA BARTOK
Romanian Folk Dances

Declan Zapala brings you an exciting arrangement of dance tunes from Romania, by the Hungarian genius.

FEATURE #3

THE CROSSROADS
Melodic Minor Modes

John Wheatcroft shows you why so many great jazz and fusion guitarists reference these modes, and why they sound so good!

INDEPTH TUITION

CHARLIE GRIFFITHS
Cool stuff from the Shredmeister

Charlie has a fabulous new album out and here he shows you five of his favourite licks from the recording.

Discover what your playing can learn from the...

BRITISH BLUES INVASION

Learn how a few young, white, middle class Englishmen reinvented the blues, sold it back to its birth place, revived the genre and gave a new lease of life to the brilliant black bluesmen that they idolised.

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Learn a tasty picking piece

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Learn the many ways to do it

Using An Ebow
For super sustaining tones

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Mitch Dalton, Justin Sandercoe The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips and Albums!

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